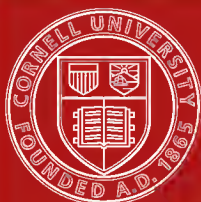


ART of SPEECH and DEPORTMENT



ANNA MORGAN



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**THE ART OF SPEECH AND
DEPORTMENT**

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THE ART OF SPEECH AND DEPARTMENT

BY

ANNA MORGAN

AUTHOR OF "AN HOUR WITH DELSARTE"



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**DEDICATED TO
THE MEMORY OF MY BROTHER
CHARLES P. MORGAN**

THE REASON

This "Question and Answer Book" boxes the compass of questions that have been asked by curious folk seeking instruction, and are here recorded that they may help other inquirers who seek for greater refinement in speech and manner and more truth and beauty in self-expression.

A. M.

CHICAGO, January, 1909.

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PART I

THE ART OF SPEECH AND DEPORTMENT

PART I

BASES OF EXPRESSION

Question. What is fundamental in the study of Expression ?

Answer. That you acquire exact habits of thought and a definite understanding of terms and of the meaning of words, even the simplest.

Q. What is my first duty ?

A. To fix your mind upon important truths and make the knowledge so obtained thorough.

Q. What subject should I first consider ?

A. Expression.

Q. What is the meaning of Expression ?

A. It is materialized thought, anything having shape, form, color, or sound, due to human effort or interpretation.

Q. What is the derivation of the term Expression ?

A. It is derived from Latin words meaning stamped, shaped, or pressed out. It is this that

gives outward form to the thought of the artist, who thus stamps his personality upon all that he says or does.

Q. Define the word Impression.

A. Impression is that which precedes Expression, the picture presented to the mind through the senses, producing thought and emotion.

Q. How are Impressions classified?

A. Into sensations, ideas, and emotions. Receiving from without you act from within, in accordance with impressions so received. Art is the emotion (impression) of man worked out in action (expression).

Q. What do you mean by Art?

A. Art is man's effort to produce the ideal. It divides itself into as many branches as there are vehicles used. A beautiful house, a magnificent temple, a jewel finely cut and uniquely set, the mind and character of a man suggested by the sculptor's hand in plaster or marble or by the painter's brush on canvas, a rug rare in design and coloring, a chair or table the form and color of which provoke our admiration, a book that compels our attention, a song which is repeated by poet and peasant, each and all are works of art, vehicles used for the conveyance of the thought and emotion of man.

Q. Which art makes the most direct and universal appeal to man?

A. The art of self-expression through voice and action.

Q. Why is this most important?

A. Few are called upon to paint pictures, carve statues, create poems, write plays, design jewels, plan buildings, sing songs, dance dances, but no one can avoid using his speaking voice and his body to convey his sensations, his thoughts, and his emotions.

Q. Has the art of self-expression subdivisions?

A. Yes; in common with the other arts it has many subdivisions, each an art in itself and all needful for adequately impressing the individual self upon the mind of others.

Q. What is mind?

A. Mind is used as synonymous with consciousness, and includes feeling and intelligence, both being mental processes.

Q. What is feeling?

A. Feeling covers by far the greater part of man's inner activity, or subjectivity, comprising as it does both the sensations and the emotions as distinguished from the intelligence. Every mind is largely given up to recording impressions sensational and emotional.

Q. What is sensation ?

A. Sensation is anything affecting the mind through the senses.

Q. Give examples.

A. Sights, sounds, flavors, odors, touch, warmth, and pain. In these the intellect is not directly involved, coming into play only when comparisons and coördinations between such sensations become necessary.

Q. What is emotion ?

A. Sensation aroused by an idea and having an object, accompanied by some bodily disturbance not always discernible by others.

Q. What is an idea ?

A. A picture or image in the mind, and so an immediate object of thought. It may or may not appeal to the intellect.

Q. What is intellect ?

A. Intellect is the power of discerning truth. It implies thought and reflection, the comparison between this sensation and that or this emotion and some other, and the resultant conclusion.

Q. Give an example.

A. Upon seeing a well-poised and beautiful head upon a well-poised and beautiful body, and hearing a charming voice in connection therewith, the first appeal is one of sensation through the

eye and ear; the next, of emotion through the gratification of those senses.

Q. When does the intellect become involved?

A. When the reason for the gratification is perceived through the voluntary or deliberate comparison of the features, the poise, and the voice with those of others and you decide that it is beautiful.

Q. Are emotion and its outward manifestation necessarily involved?

A. Yes; even the simulation of emotion tending to arouse it in our minds. This vital truth did not escape the universal mind of Shakespeare. A notable illustration, as expressed by him, is found in Act II. scene ii. of "Hamlet," where, after the Hecuba speech of the first player, Hamlet exclaims:

Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wann'd,
Tears in his eyes, distraction in 's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? and all for nothing!

Q. How am I to fit myself for receiving the finest sensations and emotions?

A. By acquiring habits of speech and conduct that constitute an ideal.

Q. What is an ideal?

A. An imaginary object or standard fully realizing its idea; often a composite in which the several details are drawn from several sources, as when a sculptor takes this feature from one face and that from another to produce a whole nearer perfection than either.

Q. What should be the object of all instruction in the art of expression?

A. The forming of right ideals.

Q. What are the most important arts?

A. The arts of expression through voice and manner.

Q. Why?

A. They are the arts in universal practice, constituting the bare necessities of human intercourse.

Q. Define and name them?

A. Everybody must speak, talk, converse, read aloud, and in instances recite and act, which is Elocution; everybody must stand, walk, sit, rise, open a door, enter or leave a room, put on his hat, bow, hand a chair, pick up a glove or handkerchief, cough, clear his throat, eat, drink, and diverse other things, which is Conduct; everybody must express his thoughts, not only through speech but through movements of his features, hands, arms, and legs, which are Gestures or Pantomime.

Q. What are the essentials of Elocution?

A. Attractive and becoming speech, clear articulation, good enunciation, and correct pronunciation.

Q. Why are these arts so generally ignored and neglected?

A. We are too familiar with their subjects, and familiarity breeds contempt.

Q. What tools for practising the art of expression has nature given us?

A. Muscles and the impulse to use them, with a mind more or less fitted for their control.

Q. What here is the office of art?

A. To teach us to use the muscles that produce voice and gesture accurately and with truth.

Q. What is the result of faulty habits, such as tricks of speech and manner?

A. They prevent us from expressing ourselves adequately, and often make us belie our own characters through expression which is untruthful.

Q. Is instruction necessary to correct false habits of expression?

A. Yes; even those best endowed need training and study in order to achieve the best results with the great gifts nature sends us.

Q. Is this true of painters and musicians? of poets and dramatists?

A. Yes. Every great artist spends years in

learning the technic which grants him full expression by means of his art.

Q. Why do so few become accomplished in the realm of this great and universally practised art of speech and action?

A. Because, though many realize the need for study and experience in such arts as painting, music, poetry, and the drama, few believe them equally essential to mastery of speech and action.

Q. What should precede all art?

A. A knowledge of its underlying laws and a mastery of its technic.

Q. What is technic?

A. Mechanical skill.

Q. Give some examples.

A. A man in a watch factory, after ascertaining what constitutes a watch, makes the different parts and puts them together, thereby proving his technic or mechanical skill.

Q. What is the process through voice and action?

A. One begins to study the expression of himself through the pitch, quality, and extension of his voice, the English he employs, the elementary sounds, the grammar, and his general culture, which is at its highest indefinable. He learns to distinguish between manner, which is largely

inherent, and manners, which he may acquire through the hard work of repeated exercises and experiences. When he finally emerges, he is pronounced a gentleman because he speaks well, converses well, reads well appears cultivated, and is an artist.

Q. What is needful to success in this art?

A. Sincerity of purpose and devotion. Application accomplishes wonders, regardless of natural gifts.

Q. What measure of success may be reasonably expected?

A. Success comes in proportion to the completeness of your acceptance of discipline and to your special aptitudes. Here, as elsewhere in life, concentrated and prolonged effort is akin to genius.

Q. Should the art of self-expression be individual?

A. Yes, by all means.

Q. What means should you employ for its development?

A. Any means which will result in the removal of the obstructions and inelegances that stand between your personality and its free expression.

Q. Should you oblige yourself to conform to set rules?

A. Yes, where a rule is required to present the

truth. There can be only one truth, but there are many means and degrees in expressing that truth.

Q. Give an example.

A. Astonishment. A wanderer long thought dead returns to his home. At sight of him his mother, in one extreme, remains stationary, with lips a little parted and a slight distention of the eyes. In the other extreme she would open her eyes and mouth as wide as possible, rush forward, scream, and possibly have hysterics. Between these two extremes is every conceivable degree.

Q. To whom is the world indebted for a method of theory and practice in self-expression?

A. Many minds have contributed to the better understanding of truth and its expression through voice and action.

Q. What question should I, as a student, first ask myself?

A. What topics I am to study, and how I am to obtain a thorough understanding of their significance.

Q. What process should I follow in taking up a new study?

A. You should first select your subject, which tells you what to do; you should analyze it, which tells you how to do it; and you should apply this knowledge, which is the doing of it.

Q. What here is the general subject?

A. Expression.

Q. Into what branches do you divide this for its better understanding and analysis?

A. Into eleven: Elocution, Voice Culture, Physical Culture, Deportment, Action, Dramatic Action, Gesture, Facial Expression, Pantomime, Oratory, and Conversation.

Q. What relation do these topics bear to the general subject?

A. They are all related, correlated, dependent, and interdependent.

Q. What is Elocution?

A. Elocution is the art of speaking and reading in the most finished manner, simply, without exaggeration. It is the expression of yourself or the thoughts of others through means of the vocal organs. It is to be regretted that there is no word to take the place of the word Elocution, since it has been so sadly abused.

Q. What does Voice Culture do for me?

A. Voice Culture enables you to determine the pitch or tone which best suits yourself or your subject, to vary from that pitch at need, to make your voice louder or softer, to direct and extend it to any given person or place, and to withdraw it in the same manner. It involves the elements

of articulation, enunciation, pronunciation, inflection, emphasis, power, phrasing, color, and the appropriate changes in the quality of your voice to express the variation of emotion or mood.

Q. What is Physical Culture?

A. Physical Culture is the education of the features, the legs and arms, — in fact, the entire body, — for all purposes of conduct and expression, as for gesture and for pantomime, which is the necessary accompaniment of thought and speech.

Q. What is Deportment?

A. Deportment is the art of doing everything that you do in the most finished manner. The expression of yourself through your features and through both the movements and the repose of your body.

Q. What is the relation between Action and Rest?

A. Both voice and conduct are understood to be united in action. An action implies also the intelligent cessation of motion or rest. There is power in quiescence as in movement, *in silence as in speech.*

Q. What is Dramatic Action?

A. Dramatic Action is the rendering of the deeds and speech of every-day life, in a manner suitable to the platform or stage; an outward

expression of feeling calculated to impress the audience with a sense of truth, sometimes even at the sacrifice of literal fact.

Q. What is Gesture?

A. Gesture is the movement of the limbs, including the hands, arms, feet, and legs, and of the body as a whole for the purpose of enforcing an opinion or conveying an emotion. As there are appropriate changes of the voice to suit the mood, so are there appropriate gestures which correspond to the thought, thereby lending truthfulness to expression.

Q. What is Facial Expression?

A. Facial Expression is motion or change of the features. It involves the use of eyes, nose, mouth, and hair, for the better delineation of emotion and character. Facial Expression is one of the fundamentals of good conduct. It is the religious duty of every person to maintain a cheerful and agreeable facial expression, at least outside of the privacy of his own rooms.

Q. What is Pantomime?

A. Pantomime is the voiceless conveyance of ideas. A frequent accompaniment of speech, it is also an interpretation or an interruption of it. It involves gesture and facial expression, never speech.

Q. What is Oratory?

A. Oratory is elocution and conduct applied to purposes of persuasion and explanation, between the public speaker and his auditors. It demands eloquence, or the forceful, fluent, lucid presentation of ideas. An orator is one who feels impelled to interest, move, and finally persuade an audience to accept his views.

Q. What is Conversation?

A. Conversation is the art of developing a subject or subjects by means of speech. It is generally limited in meaning to the wandering and idle chatter of human kind. It is the most important though least heeded department of the art of expression and is capable of great refinement.

Q. What two senses are appealed to in expression?

A. The eye and ear.

Q. Which is the more important?

A. The eye.

Q. Why?

A. We are seen of many but heard by few. Most human impressions come through the eye. Life is a series of acceptances and rejections. From the time we rise in the morning until we sleep at night, we accept what we see and hear

with varied feelings of liking or disliking, of admiration or disgust.

Q. What is back of expression?

A. Individuality, which is a more or less public confession of the sentiment behind it. Consciously or unconsciously, we present to others an outer life, made up of words and pictures to be accepted or rejected by them. Wise and fortunate is he who is able to turn in upon himself the honest, able criticism directed against another.

Q. Is criticism essential?

A. Yes, criticism is needful to progress.

Q. What should criticism be based upon?

A. Comparison with accepted standards; in this case with persons having the best possible command of voice and body. You should apprehend the niceties of deportment and speech and use them in your daily intercourse.

Q. How does the evidence of culture often impress those on a lower plane of education?

A. Those who are indifferent to cultivated speech and manners, together with those who stubbornly refuse to adopt the speech and culture demanded by a standard of polite society, often ridicule such deportment and pronunciation and ignorantly call it affected and unnatural. This

makes it hard for students upon their return from boarding schools and colleges.

Q. Give examples.

A. If a person bows with dignity and a certain mental reservation, without grinning, he is accused of snobbishness, when in reality his appearance is simply characteristic of good form. Nothing more offends persons of good taste than familiarity and too much effusiveness. The proper pronunciation of such every-day words as *ask, past, hand, dance, can't*, often provokes an accusation of affectation from persons unaccustomed to the niceties of proper deportment and good English.

MANNERS

Question. Can good manners be acquired ?

Answer. The manners of good society may be acquired to a considerable extent. You can correct your habit of standing, of walking, and other outward forms. Manner, however, is innate. It is that elusive something which marks the refined man and prevents him from wounding the feelings of others.

Q. Give an illustration.

A. Human beings are like flowers in a garden. Some may be likened to roses, some to violets, some to lilies ; others are like thorns and thistles. Each newcomer who enters a room gives a new tone to the surroundings. Some bring brightness, hope, good cheer ; others depress, bringing gloom, pride, annoyance, and an expression of superiority, real or assumed. Some enter timidly and shrink into the nearest chair, as if life meant nothing but self-effacement.

Q. From what does a disposition to wound the feelings of others proceed ?

A. From the baser instincts, not from intellectual superiority.

Q. What philosophy underlies right conduct?

A. The Golden Rule. In it lies everything that need be known of deportment and manners. Do as you would be done by — this says it all.

Q. What makes a man polite?

A. The habit of good impulses.

Q. How is such a man recognized?

A. By his appearance, which is marked by neither timidity nor boldness; which is individual without being assertive, deferential without being obsequious.

Q. Where are the foundations of deportment and good manners laid?

A. In the family. A good example on the part of the elders is worth everything in bringing young people to a sense of their duties and privileges. Small details of service and etiquette vary from season to season and from generation to generation. The philosophy and principles that underlie all of these are fixed and in the nature of things. When the service is unaccustomed, a quick scrutiny of the methods of others will save trouble and embarrassment.

Q. Give an example.

A. A man always rises when a woman enters a room and remains standing until she is seated. Young people and children should observe this

rule whenever their parents, elders, or superiors appear. They should be quick to anticipate wants, to open a door, to fetch a hat or umbrella, and alert to render any service.

Q. Define the term Manners.

A. Manners are the expression, the objective side, of *manner*, and may be held in possession by every one. Good manners are unconscious.

Q. What is Manner ?

A. Manner is the individual expression of character and appertains to the individual alone. It is inherent in his being.

Q. Can Manner be cultivated ?

A. Yes; it can be cultivated and made to take on new aspects of beauty. Acorns produce oaks only, and rose apples rose bushes; but both may be trained and attended until they reach the finest possible development. Just so the individual's inborn manner may be developed into grace, precision, and beauty.

Q. Is there a code of manners ?

A. Yes; but while the rules may be perfect in theory, in their application to the individual they will always require adaptation and refitting.

Q. What are Good Manners based upon ?

A. The spirit of the truest democracy, which admits to full and free companionship all who

possess the ability to express themselves temperately and decorously and with due consideration for the rights of others.

Q. Should your deeper emotions be guarded ?

A. There should be a delicate reserve with which the individual guards his deeper emotions. "Posterity is curious rather than sympathetic, and the world is neither wiser nor better for these needless soul-revelations."

Q. What is the effect of manners "ready-made" ?

A. They have an awkward look, and their "plainliness" is discouraging.

Q. What is the final secret of manners ?

A. To form a permanent intention of doing right and meaning well.

Q. Is self-denial essential to good manners ?

A. Yes. Some of the time do what you like to do, and at other times do what you ought to do for your own development and because it will please and help other people. You should gladly sacrifice a portion of your time, your possessions, and your money to further the well-being and happiness of others. In reality it is a selfish mode of procedure, for only through forgetfulness of self in doing for others is real happiness to be found.

Q. What is the highest tone in manners?

A. The tone of natural elegance.

Q. What may be said of bad manners?

A. They are irritating and offensive to persons of good taste, and are inexcusable in those who lay claim to good breeding and education.

Q. What constitutes the best part of manners?

A. The charming and unobtrusive air with which you do everything.

Q. What may be said of command in manners?

A. "There is a certain command in the manner of speaking and acting which makes itself felt everywhere and which gains, in advance, consideration and respect."

Q. How do surroundings affect manners?

A. They afford opportunity for expression.

Q. How does good breeding manifest itself?

A. In good manners.

Q. Does the best breeding insure against mistakes?

A. No; the best and earliest breeding does not always preclude minor errors. Therefore do not be distressed by the mistakes of inexperience. Be observing, and see to it that the same blunder is not repeated.

Q. Should you ever resort to the sentence "I am too well bred to do thus and so"?

A. No; be your own ancestor.

Q. What should your manners be in public places?

A. While the average crowd is good-natured enough when there is no position of advantage to be obtained, the crowd as seen in street cars, in theatres, in shops, and in streets is often nothing but a mob of barbarians, sodden in its own ignorance of all the amenities that make life endurable. Here, as elsewhere, a good example has a quieting effect. To withdraw yourself in order to let a struggling desire have its way is often to awake that mass to a sudden sense of humanity and civilization, and it is always worth trying.

Q. Comment upon the manners of audiences.

A. Invited guests at a theatrical or musical performance should politely take the seats indicated by their hostess or the persons in charge. By far too many guests selfishly drop into the seats nearest the place of exit and entrance, leaving their hostess in despair when the later arrivals find many seats unoccupied in front but the passage to them clogged.

Q. How should I conduct myself in cars, in elevators, and in dressing-rooms?

A. Never "speak your mind" in any of these places. Confine your observations, criticisms,

and gossip concerning your friends and neighbors within your locked apartment.

Q. Is it "good form" for a man and woman to walk arm in arm in public?

A. In former days a woman never walked in the street without taking the arm of her escort. This custom is now confined to occasions of danger, as in crossing a crowded street or on an icy pavement. The modern custom of a man's familiarly linking his arm with a woman's in public is one of the grossest of social vulgarities.

Q. What about the minor details of etiquette?

A. These readily come to those at once modest and benevolent. Little mistakes in deportment which fall to human lot are often interesting through their innocence and thoughtlessness.

Q. When am I fitted for social intercourse with the best?

A. When your natural kindliness of spirit has bloomed into graceful deportment, easily recognized by those who possess it.

Q. When does perfect expression of character become possible?

A. When manner has been pruned of disturbing eccentricities and has taken on the aspect of culture, the body being brought into harmonious relations with the mind. There are undoubted

beauties in an uncut gem, but they lie unrevealed until the enveloping shell and all the shadows that stand between its core of loveliness and the world have been removed.

Q. When should I call another "friend"?

A. You should never be introduced to a person one day and present him as your friend the next. For instance, two young girls meet a third on the street. One says, "I want you to know my friend, Miss Robbins." The next day the same girl inquires, "How long have you known Miss Robbins?" "Oh, Dora introduced me to her yesterday at the matinee."

Q. What is the wise course?

A. Even when lonely and pining for companionship, be sufficient unto yourself for at least a week before admitting a stranger into your friendship. Let some time elapse before calling him "my dear friend."

Q. Should I ask personal questions?

A. No; it is never in good taste.

Q. What have feminine friendships been likened to?

A. "Pretty bows of ribbon." The author of this saying evidently overlooked the Ruths and the Naomis, the Gwendolens and the Mildreds.

Q. Give an example of a conventional white lie.

A. Two persons are holding a conversation. A third comes in and recognizing the atmosphere of privacy, says, "I fear I am *de trop*" (in the way). One replies, "Oh, no, sit right down. We are glad to see you." After she leaves, "Isn't it awful? Here we were trying to settle this matter and she has taken up all the time talking about her own affairs."

Q. What should have been done?

A. A frank avowal of the situation should have been made and a later time appointed for the visit. Such a course would have prevented embarrassment to the guest and saved the situation.

Q. What are the two deadly sins against social happiness and well being?

A. Thoughtlessness and selfishness.

Q. What makes society?

A. In its highest sense, it consists of men and women on a common plane of thought, silhouetted on a background of refinement. A crowd of well-dressed people does not constitute society. Manners recommend, prepare, and draw people together. In all clubs manners make the members. Manners make the fortune of ambitious youth. For the most part his manners marry him and for the most part he marries manners.

Q. What office should society perform ?

A. It should punish and crucify the smallnesses and meannesses which the law cannot attack.

Q. What may be said of social life ?

A. "In its best estate a brilliant social life is essentially an external one. Its charm lies largely in its superficial graces, in the facial and winning manners, the ready tact, the quick intelligence, the rare and perishable gift of conversation, in the nameless trifles which are elusive as shadows and potent as light."

Q. In what does the art of conversation consist ?

A. In making selection of what to say and what to leave unsaid.

Q. What is the basis of conversation ?

A. While the discussion of acquaintances held in common is the basis of social converse, it is likely to degenerate into harmful gossip, which is always to be deplored.

Q. What are the requisites for conversation ?

A. An interesting subject and an agreeable voice, one properly pitched to the place, the time, the subject, and the persons present. Speaking out of tune in a conversation which causes irritation is a species of boredom. There is a certain state of mind which sometimes comes with

middle age termed "square toed." It shows itself in conversation frequently by an inability to converse with a stranger, especially with those of years less mature. Not to be interested in the young or to be unable to interest the young is a sad confession of narrowness and lack of that pearl of wisdom which increasing years are supposed to bring. The man or woman who can sincerely enter into the delights and life of young people, and who can obtain their confidence, is always to be envied and emulated. It is a prime antidote to selfishness.

Q. What stand should I take in regard to my opinions?

A. Have the courage of your convictions and do not fear to stand alone.

Q. Is it polite to argue?

A. Heated arguments and strenuous expressions of differing opinions are not admissible in social intercourse, though discourse and well-ordered conversation are fairly the highest expression of intellectual endeavor. Controversial argument is not only forbidden, but it is absolutely profitless, when it has to do with a man's income or mode of life. This is no less true of inherited opinions in politics and religion, stiffened into prejudice, which will stand irremovable

in the face of all opposition. If intelligent opinions meet these or other prejudices, no possible good can result, and there may be some acrimony. In every case let there be an intelligent interchange of opinion, nothing more.

Q. What is my duty to strangers?

A. Be as polite to the whole world as you are to your own acquaintances. Observation of rudeness in this respect led Mrs. Julia Ward Howe to ask, "Is polite society polite?" eliciting a negative which required an essay for its expression. The manners in social intercourse of what is termed "the middle class" often put the deportment of our so-called "very best people" to shame.

Q. Should your mental estimate of a stranger be evident through allowing your eyes to travel over each article of his apparel?

A. Never. It shows lack of good breeding.

Q. When should persons be introduced?

A. When the desire is mutual. At social gatherings those most important should show a disposition to be introduced to the other guests, thereby complimenting their hostess, instead of standing in the middle of the room to be gazed at. Too many guests insult their hostess by being indifferent, often rude, to other guests

whom they do not know. Often the "other guests," being naturally polite, are accused of "wanting to know" them if they take the initiative, whereas the reverse is often the case. Sensible men may be anxious to know noted persons, but the time has gone by when they care to know those whose chief claim to distinction is that their names constantly appear in the society column of the daily newspapers. It should be remembered that every new acquaintance is a potential friend. Each new acquaintance should begin in a spirit of friendliness.

Q. How may I become "disintroduced"?

A. When an acquaintance has been formed which is certain never to result in friendship, there can be no impropriety in permitting your recognition to grow more and more distant, until it ceases by common consent. It is well to remember that the change wrought by time may often resolve the most casual acquaintance into a desirable friend, and we may find that we have entertained an angel unawares.

Q. What is the result of snubbing?

A. It is an irretrievable loss to the one who does the snubbing. It is much better form to look a person straight in the eye without a sign of recognition than to bow coldly or contemptuously.

The effect of such a salutation can never be repaired; it may be overlooked, but it will never be forgotten.

Q. Should I allow my feelings to be hurt?

A. If they are hurt, never permit the offender even to surmise the truth, but cleverly deprive him of the opportunity to repeat the offence.

Q. When should I apologize?

A. Whenever you have committed an offence, innocently or otherwise, against the peace and personality of others. When required, an apology should be spontaneously, promptly, and cheerfully made. We should all be as magnanimous as Brutus in his reply to Cassius, when he says, "When I spoke that *I* was ill tempered too." One apologizes — and bear it in mind — for the preservation of his own self-respect quite as much as to save the feelings of another, be that other superior or inferior. Whether the apology be accepted or not makes little difference; your duty has been done when pardon has been asked. Be assured that if you do not apologize the person injured will have to apologize for you if possessed of refinement.

Q. When is it bad form to apologize?

A. When an apology is not due. Some persons apologize for their own existence in the

world. Few mannerisms are more disagreeable, few better worth overcoming. You should not apologize for the entertainment you have prepared for guests or for acts done which are quite void of offence, intended or taken. You should not apologize for accidents. They are best ignored as quickly as the nature of them admits. An apology once tendered and accepted, in case of injury to feelings or person, the incident is supposed to be closed. If no one else is involved, as when a servant breaks a dish, it may be ignored entirely.

Q. How should inadvertences of speech and action be treated?

A. They should remain unseen. The feelings of others should be of first consideration. For your kinsfolk, your servants, your surroundings, no apology need ever be made. It is disrespectful to everybody concerned to fail to do your best; that done, let the rest remain in the hands of Providence — man can do no more.

Q. What is to be said of the practical joker?

A. He is a person who is bound to creep into the most select circles, therefore he must be dealt with with an ungloved hand and loosened tongue. Give him your unbiassed opinion and persuade him to mend his ways.

Q. Should I make a buffoon of myself for the entertainment of society?

A. No; the ridicule you heap upon yourself in playing the buffoon is too dear a price to pay for other people's amusement. At the table of a distinguished Italian, when the company was amused by the conversation and tricks of a buffoon, a talented but discomfited man of letters turned to Dante, who was present, and asked, "Why can't I do this?" Dante replied, "Because all creatures delight in their own resemblance." The kind of amusement which is most popular to-day is a pathetic evidence that the taste which prevailed in Dante's time and which required buffoons and jesters at court has not been materially changed by the civilization and education of the intervening centuries.

Q. What constitutes a bore?

A. A man who persists in talking about himself instead of drawing out the knowledge and experience of others. Bores are among the torments sent to enhance the true delight of human intercourse, by force of contrast.

Q. What of the person who looks bored?

A. The person who looks bored shares with the bore the ability to add to the world's store of misery.

Q. What alienates us from others ?

A. Inequality of worth.

Q. What about criticism ?

A. It must be borne in mind that criticisms are also confessions and that individualities may thus be unwittingly bared. For example, you frequently hear persons boastingly remark : "I can't bear the Mona Lisa." "I was not impressed with the Cologne Cathedral." "The Sistine Madonna is academic."

After hearing a few such ignorant remarks, one finally learns not to express his limitations or his lack of knowledge by sweeping criticisms. A better way would be to say : "While I am aware that the Mona Lisa enjoys the distinction of being the greatest portrait in the world, and occupies the central place in the room devoted only to masterpieces in the Louvre, yet it has not impressed me." In regard to the Cologne Cathedral : "While it undoubtedly stands for the highest form of Gothic architecture and finds a response in souls capable of deep religious feeling, yet the ornateness of the Milan Cathedral is more beautiful to my eye." And again, in speaking of the Sistine Madonna, say : "Although, like the Cologne Cathedral, a spirituality radiates from it that does not emanate from any other canvas

in the world, yet I find myself incapable of responding to it."

Q. What should be observed in replying to invitations ?

A. Written or engraved invitations call for immediate reply. It is not complimentary to your hostess to hold the matter open, waiting for something better to "turn up."

Q. When may I feel complimented by an invitation ?

A. An invitation is always a compliment, but it is only when you have been included as one of a dinner party that you may feel secure in the estimation of a friend or an acquaintance.

Q. How should I choose between two or more invitations ?

A. Go where it pleases you some of the time, occasionally where your presence will give pleasure and help to your hostess ; but do not pose as a martyr. Be kind to her other guests.

Q. What is the chief disadvantage of wealth in the majority of cases ?

A. It divides people into cliques, narrows their experiences, and robs them of the breadth of character to be gained only through intercourse with the whole world. I have always had a profound sympathy for kings, queens, princes, and

princesses, who adhere to the barbarous custom of being shut off from the rest of mankind. Man is a gregarious animal, after all. Christina Rossetti has told us of this social absurdity and great wrong in her poem, "The Royal Princess."

Q. What is the natural result of inherited wealth?

A. Those who have fallen heir to wealth and position unwittingly have an air of security, naturally denied to those obliged to struggle. This makes it uncomfortable for both. If people who are habitually miserable because they are not included in a certain circle would recognize that neither is to blame, there would be more happiness in the world. "It is better to be first in an Ionian village than second in Rome."

Q. Define the position of a guest.

A. It is that of the family. You frequently hear, "He is such a charming host"; too seldom, "He is such a charming guest." The guest, in too many cases, permits himself to overestimate the importance of his rights without consideration of his duties. You should comply with the slightest wish of your host.

Q. What should be said of a host or hostess who places himself or herself first in all things?

A. So long as a person is a guest his tastes and

preferences should not only be tolerated, but carefully and quietly sought out, and he should be allowed to have his own way at least half of the time.

Q. In paying an afternoon call, if I am asked to prolong my stay, what is required?

A. In justice to you, the hostess should explain this fact to the next arrival.

Q. What is required in receiving visits?

A. Only when you have many expected guests is it necessary to set a rigid time for their coming and going. At other times, if you wish to be honestly hospitable, leave the matter somewhat to the pleasure and discretion of your guest or guests.

Q. Should I yield to the importunities of my hostess to remain longer than the time fixed for my stay?

A. As a rule, it is safer not to do so.

Q. What is my duty as a guest of a self-centred host or hostess?

A. Unless you are able to put up with the nonsense of your host or hostess, you should fold your "tents like the Arabs, and as silently steal away."

Q. What is meant by "speeding the parting guest"?

A. Letting him go. When he finds the time has come for his going, let him go.

Q. Should I allow myself to make a return visit during the same season ?

A. It is usually unsafe. It shows wisdom to "withdraw thy foot from thy neighbor's threshold, lest he weary of thy coming."

Q. What general rule is applied to dress ?

A. At all times be dressed as neatly, as becomingly, and as *suitably* as possible. Since you are at all times a picture to be seen by others, more consideration than your own personal taste is involved in the clothes you wear. If lacking in taste, you should cheerfully seek and accept advice.

Q. Does clothing affect the inner man ?

A. Nothing imparts quite the same glow of satisfaction as the consciousness of being properly dressed.

Q. Are looks and feelings related ?

A. Yes ; it is certain that looking your best and feeling your best are related and interrelated. The eye goes far in captivating the imagination. Looking fit to command any given situation goes far to put you in command of it.

Q. What allowance should be made for the eccentricities of genius in respect to dress ?

A. Going to a party with unkempt hair, a business suit, *negligé* shirt, and a limp tie does not

indicate genius in a man, any more than the wearing of a short skirt hanging in scallops, untidy and ill-fitting shoes and gloves, indicates genius in a woman.

Q. Should I wear mourning?

A. Never wear mourning unless your conduct corresponds. Consideration for the living should be equal to that for the departed, and you should avoid any undue display of grief through your attire, stationery, or calling cards.

Q. What colors should I ordinarily wear?

A. The tints of your hair or eyes, or shades bearing a direct relation thereto. Your favorite color is not necessarily becoming.

Q. Should I comment upon clothes?

A. Next to right wearing of clothes, intelligent comment upon them expresses taste. Styles are continually changing, and nothing is more provincial than to object to a given style because it has not fallen under your previous observation.

Q. How is the sense of smell regarded?

A. The sense of smell is the least regarded of all the senses, because it is becoming of less and less utility to civilized man, except as it is necessarily associated with the sense of taste. Brute beasts surpass humanity immensely in this particular.

Q. Should I use perfume?

A. If used at all, preference in scents should be indicative of your character. They should express delicacy and refinement. It is of consequence whether you are to remain fixed in the minds of friends by a fragrance grateful to the nostril or by something akin to an olfactory shock.

Q. What may be said of strong scents?

A. They are an expression of coarseness. Sometimes pleasure in strong perfumes is an inherited trait. There are those who pass through life pushing before them and spreading around them great billows of strong scent, just as an ocean liner makes itself manifest on the deeps of the ocean. It is a well-known fact that uneducated and uncultured persons have a fondness for strong odors; in recognition of this, Miss Kortrecht has written the following verses:

When we go visiting grandma,
Out on the farm, you know,
Where mother was a little girl
'Bout a hundred years ago,
Our little colored namesakes—
Yaller Ned and all —
They say, " Mis' Lucy, howdy ?
Ain't you brung us nothin' 't all ? "

And when the trunks were opened,
And the presents 'vided out,
Then all the little darkies

They set up such a shout:
"De gif's is sho'ly scrumptious
An' de bes' thing in de lot
Is de lily-rose perfumery
What bow-leg Betsy got."

Q. Do we possess a direct memory for odors?

A. While there is little or no direct memory for odors and they cannot be recalled at will for purposes of comparison, they are quick to bring back recollections and associations, the memories evolved being vivid even to poignancy.

Q. Should facial expression be regarded as a matter of deportment?

A. Emphatically, yes. Whenever you are unable to command a cheerful countenance you had best confine yourself within the walls of your own apartment with closed and locked doors, that your distress may be observed by none.

Q. What is the effect of a disagreeable look?

A. It is one of the forms of selfishness which often defeats its own end; for favors are grudgingly bestowed upon those with a sour look in the eyes and about the mouth. As a gift is twice given when given quickly, so it is when given cheerfully.

Q. What impression should I make upon the world?

A. An impression of cheer. As we have seen, impressions are the basis of expressions. Interest in others compels interest in yourself.

Q. What is the result of unpleasant scrawls upon the face?

A. To stamp upon the face scrawls that signify sourness, acrimony, dissatisfaction, distress, hopelessness, and forlornness is to confess yourself beaten in the struggle of life and invite the kick that sends you farther down the hill. To see a face that looks as if a whine were its only note of expression is as ungrateful to the eye as the whine itself is to the ear.

Q. Should attention be regarded as a matter of deportment?

A. Yes; to be attentive when another is speaking, to listen well at all times, is a social accomplishment of value and invites confidence; and the confidence of another, let it be said, is the highest compliment in his power to bestow, the preliminary and essential of true friendship and intimacy.

Q. Do habits of attention affect the mind?

A. Nothing is more conducive to the well-ordered mind than the early acquisition of habits of attention.

Q. What is the privilege of masculine humanity?

A. To attend upon the wants of the women who have admitted him to their acquaintanceship.

Q. What is a woman's duty in this respect?

A. To permit all possible service and attendance. A man rises whenever the women in the room, singly or collectively, betake themselves to their feet, and remains standing until they are seated again. Women should not object to this slight attention as too ceremonious. It is most discouraging for a man to stoop to pick up an article inadvertently dropped by a woman, only to bump her head and his own because she, too, has stooped for its recovery. Nothing becomes a woman more than a graceful acceptance of these slight attentions; nothing more becomes a man than the proffering of them. By all means let the practices coming to us from a day more gallant than our own suffer no diminution or discouragement.

Q. What is the importance of entering a room?

A. When you enter a room, the impression created is instantaneous. Your shape, height, color, education or lack of it, social experience, tact, selfishness, cordiality, reserve, — each and all are equally perceived *like a flash of lightning*.

Q. Mention some mechanical details.

A. If it is necessary to open a door, it is best

done by taking the knob between the first and second finger and turning it gently. The opening is to be made broad enough to permit the easy ingress of the person. If it is requisite to close the door after entering, let it be done with the same grasp and turn of the knob. The click of the lock is offensive to many and can readily be avoided. You should not slam the door, or use the knee, hip, elbow, or flattened hand for the purpose.

Q. How should I conduct myself upon entering a room?

A. A glance about should quickly regulate your conduct. As soon as the room is entered you should overcome any tendency to self-effacement which manifests itself in a habit of lurking in corners and of selecting seats obviously uncomfortable; also of walking on tiptoe, which is always disturbing to those already in the room, as it attracts attention. Walk in freely without unnecessary noise, and add to the composition by adjusting a chair in relation to those already placed. If there is a conversation or lesson in progress, join in it with interest. Do not abruptly change the topic. There is always plenty of time.

Q. How should I leave a room?

A. You should leave some regret in the minds

of others for your departure. After saying "good-bye" to the host and hostess, nothing more is demanded than the inclusion of the company as a whole in a sweeping bow at the moment of exit.

Q. Describe the process of hand-shaking.

A. The hand is extended as the foot steps forward. The torso is also carried forward; in fact, the entire body responds to the greeting of the mind. To take one by the hand is the admission to something more than mere acquaintanceship. Women should not shake hands in the promiscuous manner that men do. To offer the tips of the fingers or the whole of a lifeless hand, to stand with the feet and legs set rigid, to fail to clasp the extended fingers, to go to the other extreme and see how tightly the other's hand can be squeezed in a strength test, to use that hand as a pump handle for the extraction of cordiality, — all these exhibit a lack of knowledge of the method and meaning of this ancient symbol of friendliness. It may be added that men remove their gloves when given the hand of a woman to shake.

Q. What form should I observe in asking questions?

A. You should always pronounce the name, as "O mamma," or "O Miss White," keep silent

until the person addressed responds by looking you in the eye, and quietly demand, "May I ask Nellie Johnson to come to dinner this evening?" "Have you seen the book I was reading?" "Have you seen my rubbers?" "Is dinner ready?" Children in America are prone to scream out their wants and wishes in one breath; as, "Mother, may I go to town this morning?" "Where is my overcoat?" without observing the more polite form. Many children and elders answer "What?" when asked a question, instead of "Yes, mamma." "What is it, father?"

Q. Is it good form for children to say "sir" and "ma'am"?

A. No, excepting to their parents and masters. It is better form to say, "Yes, mother." "Yes, Mrs. Henderson." "What did you say, Mr. Jefferson?" "Yes, ma'am" is rustic.

Q. What must be said of the insistence upon specific facts?

A. It is rude and always causes discomfiture. Children frequently lay their elders in lies when the details are too minute to be important. For example: A mother and daughter have returned from a reception and in answer to a question the mother remarks that there were a hundred guests there, and the daughter instantly says, "Why,

mother, why do you say so? You know there were only seventy-five."

Q. Define the difference between "righteous indignation" and anger.

A. Anger is that which makes you lose your self-control, while righteous indignation is the outburst arising from the consciousness of an imposition either upon ourselves or others. It is not only justifiable but commendable.

Q. Define the term "passion."

A. An outreaching of the mind toward some special object. "All high poetry has its source in passion." It is the temperamental something that flavors a great work of genius.

Q. What of the man who interrupts?

A. Show him the error of his ways, if you can.

Q. Is it polite to correct a word mispronounced by another in conversation?

A. No; you should never draw attention to a mistake by employing the correct pronunciation in your reply.

Q. Should you refer to a person's age?

A. It is strictly bad form to make any reference whatever to a person's age.

Q. What is the effect of prejudice?

A. It deprives you of certain advantages; for

example, a disparaging remark about persons or books influences you to disregard them ; later on, when you learn to know them, you come to a painful realization of what you have missed.

Q. What may be said of ambition as a factor in human life ?

A. When it is an inordinate desire for personal gain, it is to be decried. When it is the inner call for fuller living, it is a characteristic to be admired and emulated. As we are a part of the great universe, you should listen to the inner voice and be guided by it, knowing and believing that only by so doing can you attain that which will endure. I have in mind the building of the Tower of Babel as contrasted with the building of the Temple. Solomon built, not to further his own selfish aims, but for the glory of God and the brotherhood of man.

AS OTHERS SEE US : POISE

Question. What two aspects has the art of expression ?

Answer. The pictorial and the vocal.

Q. Which is the more important ?

A. The pictorial is the broader and more general.

Q. In what sense am I a living picture ?

A. In quite the literal sense. You are a panorama continually changing, leaving upon all observers impressions either pleasing or unfavorable. You may be silent and thus avoid being heard, but so long as you move about the world you will be seen by others.

Q. How should I make the picture ?

A. In all human kindness, you should make the picture, the panorama, as pleasing as possible.

Q. What acquirements are undesirable ?

A. Unbecoming and untruthful postures acquired through association and idiosyncrasy.

Q. Of what are they the outgrowth ?

A. Of childish defects and timidities, of imma-

ture imitations, of forgotten affectations, of unformed ideals and ambitions.

Q. How may I place myself right with the world?

A. By freeing your personality from confining or perverting habits.

Q. How will this affect me?

A. It will awaken in your intellect a desire to change and to improve.

Q. What must I first obtain?

A. Mental poise.

Q. What is the next step?

A. The power of analysis and self-criticism.

Q. What part does self-analysis play in my development?

A. Self-analysis opens your eyes to the difference between what you are, what you appear to be, and what you should be.

Q. What should the phrase "fine looking" mean to me?

A. More than broad shoulders, glittering teeth, and pretty eyes. You should be able to discern real character and worth, and these should mean more to you than outward form.

Q. Describe the human body.

A. It is a columnar structure with base, shaft, and capital.

Q. What is of first consideration ?

A. The strength of the base, which is determined by the distance between the feet.

Q. What if the base be too narrow ?

A. Unless the base or feet be firm and broad enough to answer to all the demands likely to be made upon it, its existence as a column must manifestly cease with the first inadvertence, and you lose your balance.

Q. Define the difference between a column of wood or stone and the human body.

A. As the human body is not rigidly composed but rests on its feet as a base, it must be so established that the muscles of the head, trunk, and limbs may have the freest possible play.

Q. What discomfort arises from habitually standing on a narrow base with the feet held close together ?

A. Habitual back-ache.

Q. Why is this ?

A. Too great a demand is made on the dorsal muscles at the base of the spine, in order to maintain the equilibrium.

Q. How is this trouble remedied ?

A. By advancing one foot far enough to make the base position proportionate to your height,

thus liberating the strain upon the muscles of your loins, back, and neck.

Q. Should the legs touch each other in walking?

A. No ; they should swing free from the hips and should touch nowhere along their entire length.

Q. What additional advantage does the base position afford me?

A. Command of yourself and an appearance of ease.

Q. Where does the body rest?

A. Upon the foot retired, forming a straight line from head to heel, while the line from your head to the toe of the foot advanced is a crescent curve as essentially graceful as its fellow is essentially strong. There must be no stiffness along either line, no tensing of the muscles of leg or body. When required, this position is easily reversed by transferring the weight to the advanced foot. At times the weight of the body is equally distributed on both feet. Set forms should be avoided.

THE WALK

Question. Is my walk an indication of my character?

Answer. Not necessarily, though it should be. Too often a person's gait and carriage are adopted without the exercise of his intelligence, or have been copied from models both faulty and ungraceful.

Q. When may it be said that my mind has entered into my walk?

A. When the movements of your body in passing from place to place have been subjected to your individual intelligence, the awkwardness and untrue revelations in them removed by a conscious selection from the best examples, and an expression of yourself made possible by a previous knowledge of the normal walk.

Q. What is the tendency in America?

A. Toward bad walking.

Q. What is to be observed in foreign lands?

A. In lands where there is a large population of military men accustomed to obey commands, both men and women in civil life come into the

world with a tendency toward an erect carriage, which is enhanced by suitable education. Abroad, therefore, distinction of carriage is much more common than in America.

Q. What is the effect of the stiffness and undue prominence of the chest in the military walk?

A. It is more difficult to work into essential grace and ease than many of the unconsidered faults picked up in ordinary life.

Q. How do most men and women walk?

A. Ungracefully and unbecomingly.

Q. How about the children?

A. As most children adopt the manners of their elders, the faults are perpetuated from generation to generation.

Q. When should faulty tendencies be corrected?

A. In earliest childhood the mistakes of youth settle into habits difficult of correction. A child's attention must be called to correct models, which he should find in his parents, his nurse, his governess, or his tutor.

Q. Is there such a thing as a "patent walk"?

A. No. There is no series of bodily movements to which rigid conformity must be secured before the most suitable gait and carriage can be

obtained. The more rigid the formula devised for the regulation of your walk the less likely are you to reach adequate self-expression by its means.

Q. How should my walk be characterized?

A. By grace and freedom.

Q. What is an artificial gait?

A. One appearing affected and stilted.

Q. When may I use faulty and inelegant forms in walking?

A. Only for purposes of characterization upon the stage.

Q. Describe the normal walk, which should be habitual.

A. Your normal walk should not be hasty or hurried; it should be legato, not staccato; not a mere striding forth with the lower leg and foot, but a deliberate rhythmical movement of your entire leg and foot in all their joints and muscles, including those of the toes, and with certain compensating movements of the head and arms.

Q. How should my back foot be advanced?

A. In this deliberate and graceful gait your back foot should slowly and smoothly advance. Let it take on, slightly, the appearance of dragging a weight or of adhering to the floor or ground. It is not to be picked up and disposed

of as hastily as possible; and in it neither your toe, heel, shin, knee, thigh, hip, arm, elbow, shoulder, nor head makes itself conspicuous.

Q. Give me an exercise helpful toward securing a becoming walk.

A. It is of value to practise walking as if it were on a tight rope, placing the heel of one foot exactly in front of the toe of the other. This practice gives security and balance to your walk.

Q. How are time and rhythm secured in the walk?

A. Stand with one foot slightly in advance of the other, swaying your body back and forth, holding both feet firm on the floor, raising neither your heels nor toes, and slowly count, one, two, three, four. Advance four steps, counting one, and two, and three, and four. Repeat next the swaying motion, one, two, three, four, again advancing, one, and two, and three, and four, lifting the back foot slowly with *seeming reluctance* and keeping the toes close to the floor. You should have time and rhythm in your body corresponding to the time and rhythm in your mind.

Q. Define the terms "poise," "bearing," "walk," and "carriage."

A. Poise is balance. Bearing, the manner of holding the body at all times. Walk, the act of

getting from one place to another, dealing particularly with the feet and legs. Carriage is a combination of the three.

Q. Is my personality involved in all of these?

A. Yes; your personality is intimately involved, whether your body be in repose or motion.

Q. Is it possible for me to have a good walk with a poor carriage and bearing?

A. Yes; but normally these three go together. Any approach toward excellence in either poise or bearing is an aid to a good carriage.

Q. Is my walk a means of identification?

A. Yes. You are identified in the minds of your friends and family by the sound of your footsteps. It is always worth recalling whether or not this expression of yourself is pleasant. To rid your coming or departure of the evidences of undue haste or other irritating mannerisms is a matter entirely within your own control.

Q. How many forms of walking are there?

A. The number of forms of walking is limited only by the number of persons who walk.

Q. Name some of the faults commonly seen in the streets and drawing-room, together with appropriate methods of correcting them.

A. Trotting. This is the commonest defect in

gait, implying a walk in staccato time with a stride too short for the length of the leg. As it is due to the over-use of the lower leg and under-use of the thigh, the remedy is found in swinging your entire leg from your hips. This will cause your knee to bend less and remove the too common effect of plunging forward with every step.

Pigeon-Toed. This signifies weakness or rusticity. It indicates a defective development of the muscles of your foot and ankles and sometimes of your entire leg. The disused muscles must be developed by appropriate exercises, and the fact borne in mind until the better habit has been induced.

Mincing Gait. There are too many short steps, too many superfluous motions of the feet and body sidewise. A mincing gait is never prepossessing and is often ridiculous.

Waddling Gait. Whether accompanied by too much flesh or not, the waddle is suggestive of obesity, and is the customary gait of that much despised fowl, the domestic goose. If the person at fault will count one, and two, in the exercise previously described, it will be seen that the "and" marks a twist of the hip rather than the beginning of the removal of the foot in the rear. The awkward and ungraceful hip movement must be

stopped, and the leg taught to swing forward in a straight line.

Springing Gait. A springing gait is caused by too great a movement up and down and too little movement forward. This fault may be remedied by realizing the falsity of the rhythm involved. In counting "one, and two, and" the entire body is actually lifted on the "and," whereas the "and" should merely mark the slight drag of the foot in the rear, on its way to position in advance.

Churning. This curious movement is caused by rising too suddenly from the ankle and settling down at the end of the stride with the same suddenness. It resembles nothing so much as the dasher in an old-fashioned churn.

High Stepping. This is caused by raising the knee too high, thereby making it conspicuous as one advances. While this action may be admired in horses, it is objectionable in human beings. Such a fault can be remedied by bringing the knee into coördination with the thigh and ankle, which are equally entitled to consideration.

Knock-Knees. The uncertain wriggling motion produced by lack of precision in the action of the knees is sometimes due to distortion or maladjustment of the bones of the thigh and

lower leg, but in more cases it is due to lack of muscular development. In the former case the services of the surgeon will be required to remedy the fault. In the latter, physical development will do away with the appearance of weakness. The best exercise to that end will be found in swinging the legs out backward and forward and horizontally to the sides, until the muscles are made strong and firm and completely under the control of the will.

Bent Knees. Walking with the knees slightly bent gives a general effect of old age, weakness, and decrepitude. There should be a sensation in the knee of straightness and temporary rigidity while that leg is energized. The knee should lock, so to speak.

Kicking up your Toe. The defect of presenting too much of the sole of your foot to the gaze of the observer, due to kicking up your toe just before placing it on the ground, is often seen and leads to setting the backward edge of your heel too strongly down, with a consequent and unnecessary jar to the whole frame. Remember that this kicking up of your toe is an essential feature of the "goose-step." Not only in the drawing-room and the street, but at all times, grace is secured by letting your heel touch the

ground almost simultaneously with the ball of your foot, which nevertheless must always strike the ground first.

Walking in Scallops. When your foot is swung somewhat around the other rather than being placed on either side of the middle line, the result is much lost motion, as persons given to this habit generally direct their steps first toward the shop window, then to the curbstone in circular form, or what may be termed "scallops."

Walking with Yourself. There are many to be discerned in the street who seem to be engaged entirely in the subjective process of walking; there being no outside manifestation of a desire to reach a destination.

Walking away from Yourself. This form of walk is revealed in a long stride with a far-away look in the eye, indicating an unconsciousness of immediate persons or objects.

Q. Which is preferable, an objective or subjective mode of walking?

A. A forceful objective stride and the class which it typifies are better than a "mincing" subjective mode of progression; one shows character, the other an apparent lack of it. One stands for self-possession and mastery; the other indicates a small mind and leads to other defects.

Q. Do the faults described proceed from bodily or muscular defect?

A. As a rule, they are caused by mental states. Each is, in a certain sense, an indication of the broader aspects of character.

Q. Is such indication a true disclosure of character?

A. It is rather a caricature or exaggeration of the inner man than a true disclosure. Sometimes the slightest idiosyncrasies, through force of habit, become magnified into actual grotesqueness.

Q. In what does the remedy consist?

A. In enlarging the breadth of view, first by calling attention to the defect, then by inducing the person at fault to view himself in his relation to the rest of the world with an eye more nearly just.

Q. Should there be a motion of my arms in walking?

A. There should be neither an obtrusive movement of your arms to and fro or in and about, nor a constrained withholding of them from a slow, graceful swing.

Q. Should my body swing sidewise in walking?

A. There should be no swinging sidewise of the upper half of the trunk from the waist, sometimes called the "knife-blade motion." It is not

only wasted motion, but it retards progress by turning forward motion into lateral.

Q. Are my head and neck concerned in my walk?

A. The head should sway gracefully in response to the demand for compensation and balanced equilibrium. If kept stiffly erect from the neck, compensations have to be sought elsewhere and exaggerations develop.

Q. Does my clothing affect my walk?

A. Many defects in gait and carriage may be laid to the raiment of civilization.

Q. Do men walk with more freedom than women?

A. Yes, as a rule; yet in early times it was the *goddess*, not the *god*, whose motion from place to place constituted the ideal.

Q. Where may the causes for the faulty gait of civilized women be sought?

A. First, in skirts and other garments which impede the free and graceful movement of the legs from hip to knee. Secondly, in the concealment which these coverings afford to faults congenital and acquired. That the faults in the walk of adult women are rather acquired than congenital finds proof in the easily verified observation that little girls walk quite as well as their brothers of equal age, if not better.

Q. What may be said of the walk in stage representation?

A. In stage representation the ability to assume a walk in accord with the character in representation is of the first importance. Any discrepancy in the gait and carriage is quite as offensive as misreading. An instance at hand may be found in the walk of Sir Peter and of Lady Teazle. He takes short steps in two-four time, advancing his right foot and bringing his left in alignment with it; while Lady Teazle takes two normal, rhythmical steps to his four.

Q. What is the value of pivoting?

A. Pivoting is essential in the graceful walk and in the act of turning. The raising of your heels consecutively enables all changes of direction to be made without the taking of several short, ineffective steps.

Q. What is the final essential of an attractive walk?

A. Style. All defects removed and the art of pivoting made second nature, it becomes possible at last to attain not merely grace, but style, an air, as if in full possession of all that is best in yourself and in the world about you. Then, for the first time, you come into complete mastery of your own individuality.

HOW TO SIT

Question. What is the importance of the sitting position?

Answer. Whether in private life or on the stage, no small share of the picture of every individual is presented in a sitting position, an attitude unknown to the people of the far East.

Q. Of what is this position characteristic?

A. It is eminently characteristic of European and American civilization.

Q. What posture prevails in other countries?

A. The Asiatics and Africans crouch or squat, kneel back upon their haunches, or sit cross-legged on the floor or upon divans.

Q. Are there established rules for taking your seat and rising therefrom?

A. Yes; there is a method to be outlined which is capable of individual adaptation. It is easier always to tell what not to do than to set forth detailed laws. A good position in sitting is as essential in facing the world as when standing or walking.

Q. Wherein does the proof of this lie?

A. In a study, however brief, of distinguished personages seated upon a public platform and subject to the scrutiny of their fellows.

Q. What should I avoid in sitting ?

A. You should not fall into a chair or throw yourself upon it, as if the process were a test of the chair's strength of construction and material ; producing a comic effect rather than one of dignity and repose.

Q. What is the other extreme ?

A. The apparent adoption of precautionary measures. It may safely be assumed that the chair is firm enough to bear your weight and will contain nothing likely to inflict injury upon either your clothing or person.

Q. Mention some inelegances which I should avoid.

A. Falling into your seat, as a house of cards collapses, as well as flopping, bouncing, and plumping — these are hard on the chair as well.

Q. What is the effect of sitting while my weight is borne squarely on both feet ?

A. It gives the impression of enfeeblement and age, or produces an expression of unaccustomedness or inelegance.

Q. What is a general outline for sitting ?

A. The subordination of one side of the body

to the other, avoiding the use of lines strictly parallel, which are equally unnatural and ungraceful. The head bends forward as the seat is neared, one hip coming first into contact with it.

Q. What part of the body first touches the back of the chair?

A. Your torso first touches the back of the chair at its lowest point and then proceeds upward until pliantly straightened at the neck, when the head falls into an easy position as a matter of course.

Q. Should my body sink upon one side?

A. No; there must be no sinking down entirely upon one side, leaving your opposite hip protruded or angular.

Q. Should I hold aloof from the back of my chair?

A. No, not with a perceptible rigidity of the spine and head as if you were impatient or on the point of removal.

Q. Should there be a space between the base of my spine and the chair back?

A. No; there must be no compromise between sitting and lying down.

Q. Should my habitual position be one of relaxation?

A. Yes; of bodily relaxation, not *collapse*.

Q. Does mental repose accompany bodily repose ?

A. Not always. Bodily repose does not necessarily call for mental inactivity nor betoken a sluggish mind. Your habitual attitude in sitting should be one of rest, not one of relief from palpable weariness.

Q. How should I rise from a seat ?

A. Avoid suddenness of movement or evincing an eager desire to escape. You assume that the chair has been comfortable and the company present sufficiently entertaining to make departure something of a hardship.

Q. Should my feet be raised in rising ?

A. Do not lift your feet and swing them forward as if their weight were needed to bring your body to a standing position.

Q. Should the abdominal region be brought forward ?

A. No ; do not bring the abdominal region forward as if some one was thrusting at the small of your back. The trunk bends forward from the waist, one foot retiring itself ; the legs straighten themselves, the body following rhythmically.

Q. Where should my weight be thrown ?

A. If there is haste in leaving, your weight

should be thrown immediately upon the foot advanced, and progression begun.

Q. Give a more graceful process.

A. It is more graceful and more considerate to settle back upon the foot in the rear and hold yourself there a moment before advancing.

Q. Should many muscles or few be used?

A. Just as a musical chord is more grateful to the ear than the sounding of octaves alone, just so the use of many members and muscles with easy grace is more pleasant to view than the exercise of a few with needless violence.

Q. Is time a subject for economy in sitting or rising?

A. Time is not supposed to be a subject for economy when in company.

Q. What do haste and hurry bespeak?

A. A certain social penury. To be at ease, nothing is more of an aid than to take a posture of ease. To appear to be uncomfortable is to induce discomfort not only in yourself but in others.

Q. Is lounging permissible?

A. No; in polite society you do not lounge or take on the appearance of indolence or sensuous satisfaction.

Q. Is the crossing of the legs prohibited?

A. In an older and more formal day this extended to an absolute prohibition of crossing the legs.

Q. What is our present custom ?

A. Upon occasions of strict formality — indeed, at all times when seeking to look your best, this older rule may well be borne in mind: neither feet nor legs should be crossed, nor should anything be done to bring the feet or knees into undue prominence.

Q. What should be the action of my hands ?

A. The hands should remain at ease, neither clasped nor crossed at the wrists. If the chair has arms, the hands should not be used to grasp them nor should your arms be stiffened.

Q. How is self-consciousness overcome ?

A. The knowledge that you are at ease and correctly postured and the attitude cared for until the proper disposition of the body and its members is made second habit, prevent the making of a further demand upon your intelligence or emotions. Good manners and the assurance of correct diction, good grammar, elegance in your speech, are also essential to the effacement of self-consciousness.

BOWING

Question. What is desirable in bowing?

Answer. Grace, as in other acts in social life, is eminently desirable.

Q. What muscles are used in bowing?

A. A complex use of facial expression in connection with nearly all the muscles of the human frame is involved in an action so seemingly simple.

Q. What does my success in bowing depend upon?

A. Success depends upon the delicate recognition of that mysterious something called personality in another, by the response of eye and mouth. Your body lends necessary aid by its assumption of deference and subdued pleasure at meeting.

Q. What expressions of the face should I avoid?

A. A cold and cutting look in your eye and about your mouth, or the raising of the lower lid of the eye, giving a quizzical or suspicious expression, should be avoided.

Q. To what degree should I smile in bowing?

A. You should have a discriminating look or

smile upon your face when bowing to friends and acquaintances, not a simpering, patronizing look, which is offensive in the extreme.

Q. How can I correct this fault?

A. By changing your mental attitude. If your mind is free from evil and unkind thoughts, beauty of soul will be reflected in your countenance.

Q. What form of bowing is observed in Europe?

A. In Europe, where the spirit of militarism so largely prevails, men combine a military salute with a stiff bending forward from the waist; this is especially ungraceful, and the required bringing of the heels together is often irritating.

Q. What of the English-speaking countries?

A. In the English-speaking countries so formal and perfunctory a salute is hardly known, and is better not known at all.

Q. How am I to bow?

A. The eye of the person bowed to is met and engaged; the trunk bent forward at the waist, the act of bending running upward until the head is momentarily dropped, the hands falling forward slightly and equally, without rigidity or lifelessness. The entire body, from the ankle to the crown of the head, is involved in this graceful

act, and there is a particular subtlety added to its performance if the torso is allowed to advance slightly before being withdrawn.

Q. What should I avoid in bowing?

A. Jerkiness, as if controlled by strings, and haste, either in bowing or in returning to the natural poise. You should not bob your head with a quick movement, which is ungraceful and expresses familiarity.

Q. How am I to bow when seated?

A. The same analysis applies to bowing when seated. The trunk should incline forward from the waist.

Q. How should persons of the same social rank recognize each other?

A. Upon introductions or meetings in both every-day affairs and formal circumstances, persons of equal age and status should look one another directly in the eye while pronouncing each the name of the other.

Q. How should I recognize my superiors?

A. By first meeting the eye of the one whom you wish to compliment, then letting the glance sweep down over his body. In this way all men greet the women of their acquaintance.

Q. How do I unwittingly express self-consciousness?

A. By letting your eyes meet those of another and then sweep over your own body, thus attracting special attention to yourself.

Q. How should I salute servants and subordinates ?

A. If you insist upon the inequality of man it may be expressed by speaking — let us hope politely and kindly — *without bowing*.

Q. What is required of men in bowing upon the street ?

A. In the street or upon any occasion where the hat is worn, it is the duty of a man to remove his hat entirely upon acknowledging the greetings of womankind. These greetings he is in duty bound to acknowledge, whether he is able at the moment to remember the woman addressing him or not.

Q. How should a man remove his hat ?

A. With a full sweep of his arm — carefully avoiding all flourish — and an inclination of his body as well, which follows immediately upon the removal of his hat, and recovers as it is replaced.

Q. When should the hat be resumed ?

A. If a woman signifies her intention to speak to a man, he remains uncovered, it being of course understood that only thoughtless women prolong

such a conversation, and if inclement weather makes the exposure uncomfortable or unwise, she should request him to cover his head. If she chooses to shake hands with him, let him see to it that his hand is properly ungloved for the purpose.

Q. Should a woman give her hand to be kissed?

A. It is a pretty custom, somewhat falling into disuse where formerly it was practised to excess. If a man kisses a woman's hand, he should bow down and over it and not raise it abruptly to his lips while he holds his head erect.

Q. How do you bow gracefully when walking?

A. Bowing while walking requires a slight pause on the advanced foot, which may be likened to a dotted note in music.

Q. What is required when you greet one of a group of people?

A. The greeting of one in a group of people by another requires that there be a recognition by all, and if there is a woman present this must extend to the uncovering of the head, whether any acquaintance exists between all involved or not.

Q. Do men bare their heads to one another?

A. In Europe it is customary for men to uncover to one another; in this country the process is less formal, a bowing being all that is essential,

though a bringing upward of the walking stick or furled umbrella toward the hat is always suitable to a superior in age or dignity. If the difference is slight, you touch your hat and use your stick as indicated.

Q. What is the custom among intimates ?

A. Between intimates a nod and a smile are all that is requisite when men alone are involved.

Q. Mention other occasions when your hat should be doffed.

A. In making apologies and in passing first or holding a door for another to pass.

Q. What is the duty of children in this regard ?

A. Children should be taught to go before and open doors for their elders. Boys should remove their hats.

Q. What does fear of removing the hat imply ?

A. Rusticity; a self-consciousness that betrays itself by letting your eye wander over yourself and your belongings.

Q. What does social intercourse require in this particular ?

A. No man can consider himself fitted for social intercourse with his equals or superiors who does not remove his hat upon all proper occasions with the precision of an automaton, the habit having become second nature.

Q. How old should a girl be to make the removal of the masculine hat necessary in recognition of her?

A. About thirteen or fourteen. In England, after confirmation; in Roman Catholic countries, after first communion. But boys take off their hats to girls at any age.

BREATHING

Question. Of what importance is proper breathing?

Answer. "There needs no ghost to come from the grave to tell us" that to breathe well is of the utmost importance. Knowing the great necessity for the promotion of health, I marvel that parents do not see to it that their children take long breaths instead of panting in the upper part of the chest, thereby leaving the diaphragm, the abdominal and other muscles important in breath production in a quiescent instead of an active state, so that at maturity they have no power or strength in breathing, no breath control. The failure to observe the breathing of a child often results in weak lungs and an impaired voice, and is more injurious to the child's physical condition at maturity than the habit of standing out of shape or walking unbecomingly.

Q. What three processes are involved in breathing?

A. First, the drawing of air into the lungs, called *inhaling*. Secondly, the retaining of the

air a few seconds, called *breath control*. Thirdly, the getting of the air out of the lungs, called *exhaling*.

Q. What three points should I settle in regard to my breathing?

A. How, when, and where to breathe.

Q. How should I breathe?

A. You should draw in long draughts of air slowly through your nose.

Q. Why through my nose?

A. The nose is the natural air passage in breathing.

Q. Name the advantages of drawing the air into my lungs through the nasal passages.

A. It warms the air, thereby preventing a shock to your throat; it purifies the air by catching soot, dirt, and other foreign substances injurious to your lungs; it keeps the nasal passages open and makes them less susceptible to disease. It also prevents the dryness in your mouth and throat that often results from drawing the air into the lungs through the open mouth.

Q. Should I ever breathe through my mouth?

A. Yes; it is necessary in yawning and in rapid speaking.

Q. When should I take breath?

A. Before the lack of air in your lungs is.

evident. Both the lack of breath and the faulty way of taking breath detract from the charm of singing and reading.

Q. Where should I breathe?

A. Deep down into the bottom of your lungs. Take a deep breath whenever you think of it and think of it all the time. Fill your lungs full of fresh air as often as you can.

Q. Which is the better way to practise breathing exercises, — standing or lying down?

A. Nothing is more helpful in expanding the lungs to their full capacity than to lie on the floor and, while lying there with perfectly *relaxed muscles*, draw the air into your lungs through the nostrils with closed lips as slowly as you can, raising the chest as high as possible, holding it there with perfect mental control, and allowing it to pass out slowly through your parted lips. After repeating this a dozen times you should lay a book on your chest and repeat the exercises. Continue the process, adding a book with each repetition until you can no longer raise the added books with ease.

Q. What is of most importance in my breathing?

A. There are three things you must master: First, the ability to fill your lungs with air without allowing the means of doing it to be noticed.

Secondly, the ability to retain or hold the air in your lungs; and thirdly (this is the most important of the three in reading sustained passages and in singing), control of the emission or the giving out of the air in your lungs.

Q. What is the best exercise for gaining control of the emission of the breath?

A. Practise with real lighted candles. Expend all your breath in blowing out *one* candle. Add a candle until you can blow out twenty successively with one breath. If you find it inconvenient to use real candles, try imaginary ones. You will find much judgment will be required in order to retain sufficient breath to blow out the last candle with ease and without a suggestion of exhaustion.

Q. What has the size of the lungs to do with breath control?

A. Very little. You may have great lung capacity and yet be unable to control your breathing. Don't overdo in inflating the lungs with more than a good, deep, comfortable breath. See how much you can accomplish with the smallest amount of breath. Make it a point to let no breath escape unutilized.

Q. What is another useful exercise for breath control?

A. Take a deep breath from the bottom of your lungs. Hold it a few seconds as in intense emotion, then relieve the lungs by sighing on the sounds *e, i, o, ah, uh, and aw.*

Q. What are the two principal points of support for the voice which you must ever have in mind?

A. The diaphragmatic muscles and the throne of the pharynx.

Q. What is the pharynx?

A. The part of the throat above the palate between the mouth or larynx and the nasal cavities. The throne is its highest point.

Q. What is the diaphragm?

A. It is a thin, tough, powerful, muscular, fibrous wall which forms the floor of the lungs and the roof of the abdomen. It contracts every time you take a breath and is the propelling power of the lungs.

Q. What is the shape of the diaphragm?

A. It somewhat resembles an umbrella or a fan. The narrow part, resembling the handle of a fan, is connected by two fibrous tissues to the muscles situated on the spine at about the waist line.

Q. Which attachment is most important for the speaker or singer to consider?

A. The attachment to the spine. If you have perfect control here, and at the same time control at the throne of the pharynx, you can use your voice with perfect ease. All the tones from the highest to the lowest must be supported here. You must simply feel that you direct, hold, and support the tones from this point.

Q. What may be said of the throat muscles?

A. They should always be left perfectly free and passive.

Q. What is abdominal or, more appropriately speaking, diaphragmatic breathing?

A. Filling the bottom of your lungs with air, which gives a feeling of enlargement all over the abdominal region caused by the pressure of a well-filled lung in all directions. The downward movement of the lungs against the diaphragmatic muscle slightly distends the abdominal walls, which is the only reason for using the misleading term "abdominal breathing."

Q. Should the diaphragm and other muscles (costal, intercostal, and dorsal, most important in breathing) be exercised independently of the lungs?

A. "The diaphragm guards and follows the lungs like a guardian angel." Instead of the practice of voluntary breathing it is better to stimulate the lungs by any form of exercise or by

reading impassioned speeches which require deep breathing.

Q. How many modes of breathing are there?

A. Abdominal or diaphragmatic, lateral or costal, lumbar, and clavicular. A good diaphragmatic breath, filling the bottom of the lungs, includes all of these forms of breathing excepting the clavicular.

Q. What is clavicular breathing?

A. It is that breathing which causes the lifting and lowering of the collar bone and of the shoulders.

Q. When is clavicular breathing used?

A. In expressing excitement and emotion; for instance, Hamlet uses clavicular breathing in observing the effect of the Players' Scene upon his uncle, who betrays his guilt in having murdered Hamlet's father. In fact all the principal characters in this scene use this form of breathing in their varying degrees of excitement. Clavicular breathing is also used to express exhaustion or fatigue. Just before King Lear breathes his last he says to Kent, "Pray you, undo this button: thank you, sir," showing that the lower part of his lungs has become disabled and that he is obliged to resort to clavicular breathing in the exhaustion immediately preceding his death.

Q. What is costal breathing?

A. It is deep breathing in the lungs which causes the side muscles to expand.

Q. What are costal muscles?

A. The muscles situated between successive ribs on the same side of the body.

Q. What are intercostal muscles?

A. Two sets, the external and internal muscles. Their fibres cross each other obliquely and connect the next edges of the ribs throughout nearly their whole extent.

Q. How do the movements of the outer intercostal and the inner intercostal muscles differ?

A. The fibres of the outer intercostal muscles move downward and forward. As each succeeding rib is longer than the one above it, in the act of taking in breath the outer intercostal muscles contract forcibly.

Q. What is the movement of the inner intercostal muscles?

A. The fibres of the inner intercostal muscles run across the fibres of the outer intercostal muscles like lattice work. They are chiefly used in giving up breath forcibly and explosively.

Q. What should precede the exercises for strengthening your organs of breathing?

A. The consideration of the organism, of your

entire body, as a part of your speaking or singing instrument. The ability and activity of your immediate vocal apparatus depend upon your general strength and the condition of your body as a whole, as well as upon the proper adjustment of the vocal organs with reference to the acoustic law.

Q. Give some helpful breathing exercises.

A. First, inhale a deep breath through the nose and expel with the whispered sound of *he, ha, ho, huh, haw*, taking breath for each sound; then repeat, *he, he, he, ha, ha, ha, ho, ho, ho, huh, huh, huh, haw, haw, haw*, with a single breath. Next take a separate breath on the sounds, *me, mi, ma, mo, muh, maw*. Expel the air slowly and with control. Then repeat, *me, me, me, mi, mi, mi, ma, ma, ma, mo, mo, mo, muh, muh, muh, maw, maw, maw*. Inhale and expel separately, *pe, pi, pa, po, puh, paw*; then repeat, *pe, pe, pe, pi, pi, pi, pa, pa, pa, po, po, po, puh, puh, puh, paw, paw, paw*. Purse the lips as in whistling; blow out the air in the lungs; let the lips resume their normal position, slightly closed; take in a deep inhalation, then purse and blow out as before. Repeat this process several times.

Q. What is the next process in breathing?

A. Direct the breath to the different parts of

your torso. Take a full breath and expand your abdomen as far as possible. Take a deep breath, extending your sides or ribs to their fullest extent. Place your hands with the finger-tips together at the base of your spine, and extend the dorsal muscles as far as possible, taking a breath which fills the lungs. Take a full breath and in expelling direct the air to the right side of your body. Take a full breath and expel, directing the air to the left side of your body. Take a deep breath, hold it, and pass your fingers up and down both sides of your spine. If you discover a sensitive spot, rub it well, concentrating your mind and breath upon it until relieved and strengthened. All these exercises practised carefully, inhaling slowly and exhaling with control, will discipline and strengthen your vocal organs, and if practised intelligently will enable you to assume any desired expression at once. It is well worth accomplishing.

PART II

PART II

USE OF THE VOICE

Question. Can I acquire a good voice ?

Answer. Yes ; if you have the disposition and the patience.

Q. What is voice ?

A. Voice is the audible expression of nature wherever force produces vibration : the voice of the sea, the voice of the wind, the voice of birds, the voice of animals, the voices of men and women.

Q. How does the voice rank as a means of expression in men and women ?

A. The pictorial side is preëminent in expression, as we are seen by many and heard by few, but the voice, wherever heard, is a potent factor and goes far toward creating a favorable or an unfavorable impression. You often hear the exclamation, "What a disagreeable voice !" too seldom, "How I love to hear that voice !"

Q. What is the first consideration in the speaking voice ?

A. Its pitch — height or depth.

Q. What is a desirable pitch for habitual use?

A. The one normal in the individual voice.

Q. How may this pitch be ascertained?

A. By approximating the pitch to middle C, and by directing the tone on a line with the mouth.

Q. What is meant by the term "tone placing"?

A. Tone placing is merely the shaping of the vocal organs so that the air in passing through or against them is sufficiently retarded or expelled.

Q. Is the enunciation of elementary sounds a part of tone placing?

A. Yes; the pitch and enunciation of each vowel or consonant is tone placing.

Q. What else is implied in tone placing?

A. Locality; namely, a place in which to put the tone. It implies certain cavities of the body in which the breath may find room for resonance, and certain passages through which it may move.

Q. What is of first importance in tone placing?

A. The production of pure tone; the right directing of this precious column of air which renews life and makes human intercourse possible. You must learn so to control and confine the expulsion of this air column that all false obstructions are removed, leaving the way clear for pure and rounded utterance.

Q. How may I best understand what constitutes a pure tone?

A. By first considering a few common impurities and imperfections. If pure tone results from proper formation of the organs of speech, sluggishness is utter formlessness. Many persons speak as if the vocal apparatus were partially paralyzed or as if something were held in the mouth or cheeks. The flatness and thinness of many American voices is not the result of constitutional weakness in the organs, but rather of sluggish habits of speech enforced by bad example. There are persons who never direct the breath into the larger cavities, permitting certain passages to become almost closed through long disuse. Even those who have the organs for good voices often need a course of exercises in tone production and tone placing in order to overcome lifelong habits of sluggishness.

Q. Give a second imperfection.

A. Mouthing. This is an over-precision, over-emphasis, caused by excessive use of certain muscles, and excessive striving for form, and is the opposite of sluggishness.

Q. What is the third imperfection?

A. A throaty quality. This defect gives a hollow sound to the voice and is caused by directing

the column of air too much to the back of the throat. It gives an unpleasant, pompous tone, but does not impair the organs unless it is accompanied by a contraction of the throat, which is ruinous to the voice. Persons ignorant of this fact frequently contract the throat in the effort for vocal power which always must come rightly from the diaphragm.

Q. What impurity is common in American voices?

A. The nasal quality. The consonants *m*, *n*, *ng*, are frontal tones necessarily used in pure English. The nasal tones which are undesirable in pure English are caused by a voluntary or involuntary misdirection of the column of air into the back nasal passages. This nasal quality is often used in impersonation.

Q. What is the fifth imperfection?

A. The *baby tone*. It is the result of placing the tone too much in the teeth, accompanied by a simpering smile, and is, to me, one of the worst affectations of speech.

Q. What is the sixth impurity?

A. The *tremolo*. This springs often from physical weakness, mere lack of control of the muscles. Sometimes, however, it is germane to a fretful, peevish disposition of the Mrs. Grummidge

type, one that enjoys being miserable. This form is often inartistically used by singers.

Q. What is the first step in tone placing?

A. The securing of poise, or of the normal pitch; a pitch neither too high nor too low, in what may be termed the middle voice.

Q. How may I acquire command of this pitch?

A. Sound middle C on the piano, relax the muscles of the throat by yawning, then sound Italian A (*ah*), directing the tone on a line in front of the mouth to the end of the room.

Q. What is the advantage of selecting Italian A?

A. It is the most open sound, that in which the vocal cords are entirely relaxed. Repeat the sound, *ah, ah, ah, ah, ah*———. Sustain the fifth sound smoothly *without* the tremolo, which is often found in untrained voices.

Q. How long should I prolong the sound?

A. Until your breath shows signs of exhaustion. You should never betray lack of breath in speaking, reading, or singing.

Q. What exercise should follow the practice on Italian A?

A. Repeat the exercise on the vowel sounds, A, E, I, O, U:

A A A A A _____
 E E E E E _____
 I I I I I _____
 O O O O O _____
 U U U U U _____

In prolonging the fifth sound of A and I be careful to sustain the original sound, not allowing it to drift into the sound of E, as A-E, I-E. In like manner do not precede the sound of U with UH, as UH-U. Let the attack be direct.

U U U U U _____

It is well to recall the physiological formation of these elementary sounds, which are necessarily affected by the individual shape of the teeth, tongue, and jaw. In sounding the letter A the diaphragm forces the breath through the wind-pipe over the vocal cords into the mouth cavity, where it resounds against the roof of the mouth or hard palate and passes out through the parted teeth and lips, the corners of which should be slightly raised in the majority of mouths (lips with Cupid's bow do not require it). This position of the lips is required in all words in which long A is the central sound, as *bay, day, gay, hay, may, ray, say, they*. The whole expression of the face is changed for the better by keeping the

corners up on these and other words too numerous to record here. Try them with corners up and corners down and note the difference.

Q. What does the sounding of the letter E demand?

A. That the breath be directed to the teeth, which are partly open, possibly the width of the forefinger, the lower jaw protruding slightly. The overlapping of the under teeth by those of the upper jaw greatly interferes with the proper sounding of this letter.

Q. Where is the breath directed in the sounding of long I?

A. Back of the upper teeth. It will be found that short I is just back of long I and that short E is just back of short I.

Q. How may this be proved?

A. By speaking the words *ice, in, end*. I long: *I, I, I, Ice*. Do not hiss the C. I short: *I, I, I, In*. Throw the N into the front nasal passage by placing the tip of the tongue against the roof of the mouth on the vanishing sound. E short: *E, E, E, E-nd*. E is directed against the roof of the mouth, N by touching the roof of the mouth by the tip of the tongue, which again strikes the teeth somewhat explosively in the sounding of the letter D. Practice in blending

these elementary sounds in the word *end* is a good exercise in clear enunciation.

Q. What voice exercise is next recommended ?

A. After a repetition of the vowel sounds above recorded, it is well to throw them at a given distance, say ten, twenty, fifty, or one hundred feet, repeating three times :

A, E, I, O, U ; A, E, I, O, U ; A, E, I, O, U.

This is done precisely as you would throw five balls. In one case the muscles of the hand and arm — and in a sense the whole body — are employed to make a ball, apple, or stone reach a desired point. On the other hand, the diaphragm, which takes the place of the hand and arm, is used to direct the breath, which takes the place of the ball, apple, or stone, to the point desired in order to be heard. The practice of throwing a rubber ball simultaneously with throwing a tone with the diaphragm is a good one, as through comparison it serves to familiarize the mind with the hitherto unknown importance of the diaphragm as a necessary means of voice production.

Q. How may this exercise be varied with profit ?

A. First, throw the five sounds, A, E, I, O, U, with force, with what may be termed the sledge-

hammer movement, thinking long strokes, a quarter of a mile for instance, in order to give distance to the tone. Alternate this exercise with the repetition of the five sounds, A, E, I, O, U, as lightly or as staccato as possible, as the tapping of the rain against the pane.

Q. What should follow the mastery of this exercise?

A. Its repetition on a pitch below and on one above middle C, as tones are related to this middle sound.

Q. What tone below should I first employ?

A. B flat makes a good contrast.

Q. What tone above middle C?

A. E flat.

It is a successful educational theory that the association of a familiar idea with a new thought enables the mind to grasp it. In my experience in securing the right pitch when the ear is faulty, the illustration of a three-story house has served the purpose of obtaining the threefold pitch. The normal pitch or middle C corresponds to the front door on the main floor, B flat below middle C corresponds to the basement, while E flat above middle C corresponds to the top story.

An interesting experience was once gone through with a pupil who was tone deaf. When

asked to give the variation of pitch, she persisted in repeating middle C. In despair I finally asked her if she sang "Rock of Ages," whereupon she at once succeeded in producing E flat above middle C. Starting from this common ground, it was soon possible for her to give any required tone.

Remember that these tones, middle C, B flat, and E flat, are suggested merely as guides by which the voice may be approximated and are not to be taken with the precision required in the singing voice. As the normal pitch in the individual voice must necessarily vary, these notes are recommended to show contrast, and as something definite in practising the elementary sounds when the sound is sluggish and needs more precision.

Q. What follows the practice on these three degrees of pitch?

A. Testing the range of the individual voice by repeating these exercises on each tone below middle C and on each tone above middle C. You should be careful not to tax your voice by attempting to go too high or too low at first, although the intention to increase the range of the speaking voice should be ever present in practice.

Q. Should I avoid betraying limitations in my speaking voice?

A. Yes ; both in conversation and in reading or speaking you should always leave the impression that you could speak higher or lower with perfect ease.

Q. Is it possible to increase the size of the larynx or voice box ?

A. Yes ; unlike a wooden or metal box, the sides of the voice box are flexible, and it is possible to make them more elastic.

Q. Describe an effective exercise for this special purpose.

A. Prefix the word " up " to long and short E, long and short I, to Italian A (ah), to long O, long and short U, and to AW. Take a piece of strong elastic in the left hand and with the right hand stretch it as far as possible, and at the same time pronounce :

Up-e (stretching the voice in the heights)

Continue :

Up-e (short as in *end*)

Up-i (long as in *ice*)

Up-i (short as in *in*)

Up-ah (Italian A)

Up-o (as in *no*)

Up-oo (long as in *too*)

Up-uh (short as in *under*)

Up-aw (as in *paw*)

Short U as in "*under*" is a useful sound for practice in tone production, as my experience has shown that it is easily possible to move a weak diaphragm on this sound when it is impossible to command its action on the sounds A, E, I, O, and long U. The practice of the short U in the case of a weak diaphragm promotes the necessary strength for sounding the other vowels with required power.

Q. How is the voice box stretched in the depths?

A. By repeating the above exercise, stretching both the elastic and the voice downward.

Q. What benefit is derived from the use of the elastic?

A. It is something tangible and helps your imagination in grasping the process in the voice.

Q. How is the voice made flexible in the lengths?

A. By stretching the elastic and the voice on a line in front of the mouth.

Q. How is a voice stretched in the breadths?

A. By repeating the exercise, stretching the elastic from each end simultaneously in opposite directions, having in mind remote points; as New York and San Francisco, the Atlantic and the Pacific, the North and the South Pole. An

additional exercise in lengthening the voice is to sound AH explosively, elongating the mouth as much as possible. An additional exercise for broadening the voice is to sound the word GAH repeatedly and explosively, stretching the mouth and cheeks as far as possible at the side.

Q. How is my voice made flexible in circumference?

A. By repeating the previous exercise (Up-e, up-i, up-ah, up-o, up-oo, up-aw) in circles, gradually increasing from a small apple to the whole globe. It is of additional benefit to practise all these forms, employing the simple vowel sounds — A, E, I, O, U, — especially the circular forms, as they serve to blend the sounds and so improve the enunciation, which is the sounding and blending of elements in a word, and of words in a sentence.

Q. How is an even development of all the tones within the compass of the individual voice to be attained?

A. The practice of the diaphragmatic attack on the vowel sounds on all the notes below middle C as long as it is possible to sustain the tone with ease, and upon all the notes above middle C which can be taken without apparent effort, cannot fail to develop the evenness of tone essential

in good reading and in the demands made upon the voice in dramatic art. Nothing violates good taste in vocal expression more than the habitual use of a high key with an occasional pouncing down upon a very low note, showing an utter lack of the development of the *intermediate* tones. There should be a harmonious blending of all the notes in the voice, the transitions from a given pitch to another being made with smoothness.

Q. Mention an exercise especially calculated to develop smoothness in the voice.

A. Because of its alliteration, the verse of Byron's "Roll on, thou deep and dark blue Ocean, roll!" is splendidly adapted to this purpose.

Q. How should it be practised?

A. Ascertain the lowest well-developed tone in your voice, then repeat "Roll on — thou deep — and dark blue Ocean — roll." Additional benefit is derived from repeating the vowel sounds in this fashion:

Ro-o-o-o-o-o-roll o-o-o-o-o-o — on, thou de-e-e-e-e-ep and da-a-a-a-a-a-ark, blue Ocean, ro-ll. Be sure to sustain the O sound in *roll*, rather than allow the voice to glide quickly to the consonant L with a sound of *ul*, as *ro-ul*. Note the difference between the long O in *roll*

and the short O in *on* — this latter sound with the internal organs as in *ah* but with the lips rounded as in *aw*. Repeat this line through the entire range of the voice, first up the scale, then down again, until the voice is perfectly even and smooth.

Q. What is necessary in the practice of all developing exercises of the voice?

A. Judgment, common sense, which prevents extravagance and running to extremes. No trace should remain of these exercises in the finished speech. The mechanism should be lost in the perfect work, just as the great painter loses all the external appearance of his technical training through his perfect mastery of detail. In the practice of all arts the mechanism should be so mastered as to become as natural as breathing. This knowledge back of the doing enables the painter to paint and the reader to read without noticeable traces of the steps he has taken.

Q. Enumerate the benefits to be derived from the exercises already recommended for voice development.

A. The use of the diaphragm in attacking vowel sounds, giving vitality and life to the voice; directing the voice in its height, depth, length, breadth, and circumference; increasing its volume by enlarging the size of the voice box

or larynx; developing an evenness of tone and smoothness throughout the entire range; improving the enunciation and articulation, which is the uttering of sounds and words with distinctness, and in some measure acquiring the energy or power in the voice called force, of which there are many degrees required in the interpretation of prose, poetry, and dramatic dialogue.

Q. Name an exercise which will develop greater force in the voice.

A. The repetition of any explosive sounds or words, as "Ho!" "Hello!" "Halt!" "Stop!"

Q. What voice should be employed to secure force?

A. The shouting voice, as it brings into use all the muscles of the abdomen as well as the costal and intercostal muscles, and is therefore much more beneficial than the calling tones, which are higher and thinner and are likely to end in a disagreeable squeal or screech.

An excellent sentence for gaining power in the voice is the following: "Jump, boy, jump! fa-a-a-a-a-a-r out into the wave! Jump, or I fire!" The shouting of "John Rugby" several times in succession is excellent. Numberless other examples may be found. You should always remember that only a certain degree of

force is possible in the human voice. Many otherwise agreeable voices have been strained, and, in instances, injured beyond repair in the determination to force a comparatively small voice to the scale of one with greater physical possibilities. This process emphasizes a speaker's limitations and fails to convince his listeners that he truly has a big voice, whereas if the degree of force were kept within the compass of his own scale his voice would never sound strained and unnatural.

Q. In this connection what is my chief requisite as a public speaker?

A. You must be able to command sufficient force in your voice to be easily heard by an audience, and furthermore you must be able to adjust the degree of force to the acoustic conditions of any room, hall, or theatre.

Q. Give a suitable exercise for putting degrees of force to the test.

A. Place yourself in imagination in a room of, say, twenty by thirty feet, and address the following sentence to a supposed audience of about fifty persons: "It is no ordinary cause that has brought together this vast assemblage," directing all the words in the sentence in the lengths in front of you, with the exception of *vast* and *assemblage*, which should be directed in the breadths,

the word *assemblage* being sustained or drawn out. Repeat this sentence, increasing the size of the imaginary auditorium from a small theatre seating five hundred persons to one seating five thousand, never permitting the voice to seem loud.

Q. Suggest to me further exercises in tone placing and the development of my voice.

A. Place one hand lightly across your throat, the other on your chest, and sound long E. The note will seem to be in your vocal cords. Then sound short I, which will seem lower than E. Then sound AH, which will seem lower still. Then sound OH, which seems to bring into requisition still lower muscles. Then sound UH, which will seem lower still. Last of all, sound AW, which brings into use the lowest voice-producing muscles.

Next, sigh on all these sounds :

he, hi, ha, ho, huh, haw.

Next, give a cry of pain on these sounds :

eeh, ih, ah, oh, uh, aw.

Next, cry on each and all the sounds :

Uh, he, he, he, he, he, he.

Uh, hi, hi, hi, hi, hi, hi.

Uh, ha, ha, ha, ha, ha, ha.
Uh, ho, ho, ho, ho, ho, ho.
Uh, huh, huh, huh, huh, huh, huh.
Uh, haw, haw, haw, haw, haw, haw.

Next, cry on selected sounds, as :

He, he, he, he, hi, hi, hi, hi.
Hi, hi, hi, hi, he, he, he, he.
Ha, ha, ha, ha, ho, ho, ho, ho.
Ho, ho, ho, ho, ha, ha, ha, ha.
Huh, huh, huh, huh, haw, haw, haw, haw.
Haw, haw, haw, haw, huh, huh, huh, huh.

Next, combine any one sound with each of the others.

Finally, laugh on all the sounds, beginning :

E/he, he, he, he, he, he.
I/hi, hi, hi, hi, hi, hi.
Ah/ha, ha, ha, ha, ha, ha.
Oh/ho, ho, ho, ho, ho, ho.
Uh/huh, huh, huh, huh, huh, huh.
Aw/haw, haw, haw, haw, haw, haw.

You should repeat the sounds so rapidly as to suggest the shaking of a pepper-box, and with great flexibility in the voice-producing muscles.

Q. Do we all laugh on the same sound?

A. No; gigglers employ the sounds of HE and HI. Those who laugh heartily use Italian A (ah): "Ha, ha, ha, ha, ha, ha." In ridiculing the sound of O is given: "Ho, ho, ho, ho, ho, ho." Emotional people use the sound of UH: "Huh, huh, huh, huh, huh, huh." Coarse, boorish persons laugh on the sound of AW: "Haw, haw, haw, haw, haw."

QUALITY OF VOICE

Question. What is quality in the voice?

Answer. It is that which distinguishes your voice from other voices. You recognize your friends by the qualities of their voices just as surely as by seeing them.

Q. Do you often hear the bell-like quality in the speaking voice?

A. Seldom. Within the compass of my acquaintance I have heard not more than ten.

Q. Can a rare quality of voice be acquired?

A. You can modulate, but you cannot change the quality of your voice, any more than you can change the size and shape of your nose and mouth or the color of your eyes. But the expression of all may be greatly improved by cultivation.

Q. What are the so-called qualities of voice?

A. They are a recognition of the varying qualities of voice which you do use when you read truthfully and well. They are not a series of set kinds of voices that either I or any one else should prescribe for set purposes. Qualities of voice are as manifold as the shades of autumn leaves. There are a few colors in the voice which

are generic, incorporate in the blood and bone of man, and from these all variations come and go.

Q. What is the first generic quality of voice common to all men?

A. The quality which should be natural or habitual, and which can easily be acquired. This tone should be pure and should have its resonance in the upper and back part of the mouth. The following is an example:

She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek: she pined in thought;
And, with a green and yellow melancholy
She sat like patience on a monument,
Smiling at grief. — *Twelfth Night, Act II. scene iv.*

Q. What produces variations in my normal voice?

A. Change of feeling. As nature speaks with a variety of voices—the gentle wind sighing through the tree-tops, the roar of terrific thunder,—so is the complex nature of man expressed in numerous and widely differing qualities of voice.

Q. What is the orotund quality in my voice?

A. A round, smooth, strong, clear quality, having its resonance in the upper part of the

chest; it is a deepening of the normal voice caused by emotion.

Q. What emotions cause this quality?

A. Sublimity, grandeur, awe, reverence, courage, and patriotism. For example:

These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

The Tempest, Act IV. scene i.

Again Coriolanus, in bidding his mother farewell in Shakespeare's play at the opening of Act IV., says:

Nay, mother,
Where is your ancient courage? you were used
To say extremity was the trier of spirits;
That common chances common men could bear;
That when the sea was calm all boats alike
Show'd mastership in floating . . . Your son
Will e'er exceed the common.

Coriolanus's courage and patriotism cause him to speak in the orotund voice.

Again Macbeth, in Shakespeare's play, Act III. scene ii. :

Duncan is in his grave;
After life's fitful fever he sleeps well . . .
Nothing can touch him further.

Q. Give an example of the highest pitch of orotund voice.

A. Viola's speech in Shakespeare's play of "Twelfth Night," Act I. scene v. :

Make me a willow cabin at your gate,
And call upon my soul within the house ;
Write loyal cantons of contemned love
And sing them loud even in the dead of night ;
Hello your name to the reverberate hills,
And make the babbling gossip of the air
Cry out, "Olivia !" (*lowest orotund*) O, you should not
rest
Between the elements of air and earth,
But you should pity me !

The above speech embraces the entire range of the orotund voice, from the highest to the lowest.

Q. What mental condition produces the *pec-toral* quality of voice ?

A. A deepening of the same emotions which caused the orotund quality, especially those created by a sense of the awful and the supernatural. For

example, Hamlet, on seeing the Ghost in Act II. scene iv., sinks to the floor and speaks in a pectoral voice with the resonance in the lower part of the chest:

Angels and ministers of grace defend us!
Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from
 hell.

Be thy intents wicked or charitable,
Thou com'st in such a questionable shape
That I will speak to thee: I'll call thee Hamlet,
King, father, royal Dane: O, answer me!
Let me not burst in ignorance: but tell
Why thy canonized bones, hearsed in death,
Have burst their cerements: why the sepulchre,
Wherein we saw thee quietly inurn'd,
Hath oped his ponderous and marble jaws,
To cast thee up again. . . .
Say, why is this? wherefore? what should we do?

Hamlet is so overcome by a sense of awe and of the supernatural that he would be unable to speak did not dramatic necessity compel it.

Another notable example is Macbeth's soliloquy in Act II. scene i. Macbeth speaks first to the servant in his normal voice, thus:

Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

[Exit servant.]

He then says to himself, using the pectoral quality of voice:

Is this a dagger which I see before me,
 The handle toward my hand? Come, let me clutch thee.
 I have thee not, and yet I see thee still.
 Art thou not, fatal vision, sensible
 To feeling as to sight? or art thou but
 A dagger of the mind, a false creation,
 Proceeding from the heat-oppressed brain?
 I see thee yet, in form as palpable
 As this which now I draw.
 Thou marshall'st me the way that I was going;
 And such an instrument I was to use.
 Mine eyes are made the fools o' the other senses,
 Or else worth all the rest: I see thee still,
 And on thy blade and dudgeon gouts of blood,
 Which was not so before. There's no such thing:
 It is the bloody business which informs
 Thus to my mine eyes. Now o'er the one half-world
 Nature seems dead, and wicked dreams abuse
 The curtain'd sleep. . . . Thou sure and firm-set earth,
 Hear not my steps, which way they walk, for fear
 The very stones prate of my whereabout,
 And take the present horror from the time,
 Which now suits with it. Whiles I threat, he lives:
 Words to the heat of deeds too cold breath gives.

A striking expression of *reverence* expressed with the pectoral voice is in the Ninetieth Psalm:

Lord, thou hast been our dwelling-place in all generations.

Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God.

Thou turnest men to destruction ; and sayest, Return, ye children of men.

For a thousand years in thy sight are but as yesterday when it is past, and as a watch in the night.

Thou carriest them away as with a flood ; they are as a sleep : in the morning they are like grass which groweth up.

In the morning it flourisheth, and groweth up ; in the evening it is cut down, and withereth. . . .

The days of our years are threescore years and ten ; and if by reason of strength they be fourscore years, yet is their strength labor and sorrow ; for it is soon cut off, and we fly away. . . .

So teach us to number our days, that we may apply our hearts unto wisdom.

Return, O Lord, how long ? and let it repent thee concerning thy servants.

O satisfy us early with thy mercy ; that we may rejoice and be glad all our days.

Make us glad according to the days wherein thou hast afflicted us, and the years wherein we have seen evil.

Let thy work appear unto thy servants, and thy glory unto their children.

And let the beauty of the Lord our God be upon us : and establish thou the work of our hands upon us ; yea, the work of our hands establish thou it.

Q. What physical condition results in the oral quality of voice ?

A. Weakness; lack of vitality. Hamlet, when he is dying, says:

O, I die, Horatio;
The potent poison quite o'er-crows my spirit:
I cannot live to hear the news from England . . .
. . . The rest is silence.

Giovanni, at the close of Stephen Phillips's play "Paolo and Francesca," says:

She takes away my strength.
I did not know the dead could have such hair.
Hide them. They look like children fast asleep.

Q. What quality do fear, secrecy, and caution impart to the voice?

A. A breathy, whispered quality, called the *aspirate*. In Hamlet, Act II. scene i., Ophelia says:

O, my lord, my lord, I have been so affrighted! . . .
My lord, as I was sewing in my closet,
Lord Hamlet, with his doublet all unbraced;
No hat upon his head; . . .
Pale as his shirt; his knees knocking each other,
. . . he comes before me.

Lady Macbeth uses an extreme degree of this quality of voice when she addresses her husband after the murder of King Duncan, Act II. scene ii.:

I hear a knocking
At the south entry: retire we to our chamber:
A little water clears us of this deed:
How easy is it, then! Your constancy
Hath left you unattended. [*Knocking within.*] Hark!
more knocking.
Get on your nightgown, lest occasion call us
And show us to be watchers.

Q. How do the emotions of hate and revenge affect the normal voice?

A. They change it to a guttural or throaty quality by making the vocal organs contracted and tense. For example, Shylock uses it when, seeing Antonio, he says:

I hate him, for he is a Christian!

Again in Act III. scene iii. of Shakespeare's "Othello," Othello says to Iago:

Never, Iago. Like to the Pontic sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on
To the Propontic and the Hellespont;
Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge
Swallow them up.

Q. What disposition imparts an impure, twanging, nasal quality to the voice?

A. A narrow, lazy, crochety disposition. A notable example of this quality of voice is James Whitcomb Riley's "Knee-Deep in June." The first six lines are :

Tell you what I like the best—
 'Long about knee-deep in June,
 'Bout the time strawberries melts
 On the vines — some afternoon
 Like to jes' git out and rest,
 And not work at nothin' else!

Again, in Dickens's novel of "Martin Chuzzlewit," Sairey Gamp says to Betsey Prig :

Now, drat you, Betsey, don't be long! for I can't abide to wait, I do assure you. To w'atever place I goes, I sticks to this one mortar: I'm easy pleased; it's but little I wants; but I must have that little of the best.

Q. What tone of voice is called the falsetto?

A. A head tone; a tone above the normal voice.

Q. What does it express?

A. Fright, excitement, affectation, and extreme age.

Q. Give an example.

A. The entire conversation of Old Gobbo, in Act II. scene ii. of "The Merchant of Venice" with his son, Launcelot, is given in the falsetto tone. He enters with a basket:

Master young man, you, I pray you, which is the way to master Jew's? . . . Can you tell me whether one Launcelot, that dwells with him, dwell with him or no?

A good example of affectation is found in the play "The Honeymoon," by John Tobin. Juliana, when she finds herself in a cottage instead of a palace, says to the Duke:

I'll not endure it! but remember this:
Duke or no duke, I'll be a duchess, sir!
. . . And I will have attendance!
To wait upon myself! Must I bear this?
I could tear out my eyes that bade you woo me,
And bite my tongue in two for saying yes! . . .
You will find, then, that education,
Sir, has spoilt me for it. . . .
Why, do you think I'll work? What! Rub and
scrub
Your noble palace clean? . . .
And dress your victuals (if there be any)?
Oh, I could go mad!

In developing the voice it is advisable to use the old ballads which preceded the drama, as they give scope and dramatic quality. One of the best examples is "Edward, O Edward":

"Why doies your brand sae drap wi bluid,
Edward, Edward,
Why doies your brand sae drap wi bluid,
And why sae sad gang yee O?"

“ O I hae killed my hauke sae guid,
 Mither, mither,
 O I hae killed my hauke sae guid,
 And I had nae mair bot hee O.”

“ Your haukis bluid was nevir sae reid,
 Edward, Edward,
 Your haukis bluid was nevir sae reid,
 My deir son I tell thee O.”
 “ O I hae killed my reid-roan steid,
 Mither, mither,
 O I hae killed my reid-roan steid,
 That erst was sae fair and frie O.”

“ Your steid was auld, and ye hae gat mair,
 Edward, Edward,
 Your steid was auld, and ye hae gat mair,
 Sum other dule ye drie O.”
 “ O I hae killed my fadir deir,
 Mither, mither,
 O I hae killed my fadir deir,
 Alas, and wae is mee O ! ”

“ And whatten penance wul ye drie for that,
 Edward, Edward?
 And whatten penance will ye drie for that?
 My deir son, now tell me O.”
 “ Ile set my feit in yonder boat,
 Mither, mither,
 Ile set my feit in yonder boat,
 And Ile fare ovir the sea O.”

“ And what wul ye doe wi your towirs and your ha,
Edward, Edward?

And what wul ye doe wi your towirs and your ha,
That were sae fair to see O ? ”

“ Ile let thame stand tul they doun fa,
Mither, mither,

Ile let thame stand tul they doun fa,
For here nevir mair maun I bee O.”

“ And what wul ye leive to your bairns and your wife,
Edward, Edward ?

“ And what wul ye leive to your bairns and your wife,
When ye gang ovir the sea O ? ”

“ The warldis room, late them beg thrae life,
Mither, mither,

The warldis room, late them beg thrae life,
For thame nevir mair wul I see O.”

“ And what wul ye leive to your ain mither deir,
Edward, Edward ?

And what wul ye leive to your ain mither deir ?
My deir son, now tell me O ? ”

“ The curse of hell frae me sall ye beir,
Mither, mither,

The curse of hell frae me sall ye beir,
Sic counseils ye gave me O.”

The ballads of Kipling, which follow the lines of the old English ballads, especially in the matter of refrain, are also of great service in developing dramatic quality.

For developing the flute-like quality in the voice nothing excels the lyric poetry of Sidney Lanier (1842-1881), and many suitable extracts from the "Song of the Chattahoochee," "Tampa Robins," and "Individuality" can be cited.

Keep steadily in mind the interdependence of literature and your expression of it. While many of the great poems do not lend themselves to public entertainment, you should not consider your education adequate without a knowledge of them and of their importance in literature.

Ten great poems of the nineteenth century are:

Wordsworth's (1770-1850) "Ode on Immortality."

Shelley's (1792-1822) "Adonais."

Keats's (1795-1821) "Ode on a Grecian Urn."

Mrs. Browning's (1806-1861) "Aurora Leigh."

Tennyson's (1809-1872) "In Memoriam."

Browning's (1812-1887) "The Ring and the Book."

Walt Whitman's (1819-1892) "When Lilacs Last in
My Dooryard Bloomed."

George Meredith's (b. 1828) "Modern Love."

Oscar Wilde's (1856-1900) "The Ballad of Reading
Gaol."

Matthew Arnold's (1822-1888) "Sohrab and Rustum."

THE VOWEL SOUNDS

Long A is made by uniting the short sound of E, as in *end*, with Y as the closing, vanishing sound.

Words for practice: day, may, bay, say, hay, ray, gay, clay, pay, stay, they, fray, gray, way, spray, babe, cape, date, fame, eight, break, main, nave, dairy, quake, rage, safe, bass, facial, aeronaut, barbarian, canary, vagaries, heinous, pathos, vary, prairie, Mary, Sarah, grimace. Avoid stress on the vanishing Y and do not sound it as an E; do not make day, dae; bay, bae; may, mae; or say, sae.

Short A.

Words for practice: cat, rat, bat, hat, at, sat, mat, man, and, band, sand, bad, mad, glad, land, hand, cant, gas, thank, carry, marry, character, barrel, dazzle, passion, Harry, romance, caravan, comparison, fancy.

Italian A.

Words for practice: arm, aunt, alms, half, calf, can't, carve, calve, calm, father, palm, psalm, vaunt, daunt, jaunt, gaunt, balm, staunch, papa,

laugh, cantata, Nevada, laundry, saunter, lava, salve, promenade, almond, far, dart, smart.

The late Richard Mansfield, in talking with me on the subject of the difficulty in acquiring elegance in speaking the above list of words, said, "I frequently recommend actors in my company to say 'alms' when required to say 'arms,' as it is an effectual way of getting rid of the burring sound of *r*."

French or medial A.

Words for practice: ask, vast, task, master, after, brass, pass, class, grass, dance, cast, grant, answer, advantage, demand, glance, blast, basket, castle, command, shan't.

Broad A.

Words for practice: all, awe, call, ball, daughter, water, form, broad, taught, fought, caught, wrought, thought, dawn, straw, awful. Do not widen this sound, making thought, thot; water, wotter; daughter, dotter. A has this sound after W and before R, as in war, swarm, quarter.

Long A before R is the narrow sound of short A.

Words for practice: air, fair, tear, there, chair, bear, hair, pair, pare, spare, stair, stare, dare, rare, swear, parent, declare, wear, ware, fairy. Do not

burr the *r*'s in this list and do not split the syllable into two; for example: ai-er; fai-er; chai-er; stai-er.

Long E is formed by uniting the short sound of I, as in *sinned*, with Y as the closing, vanishing sound.

Words for practice: eve, fear, peer, pier, near, believe, receive, inferior, superior, Presbyterian, marine, ravine, hear, antique, lenient, period, dreary, weary, appearing.

Short E.

Words for practice: met, wet, set, gem, very, merry, said, when, less, rent, fed, terror, peril, pleasure, severity, measure.

I or E, before R.

Words for practice: err, sir, her, earn, early, earnest, earth, mirth, dirge, germ, learn, bird, serge, mercy, first, stern, fir, verse, jerk, birth, dirt, perch, ermine, thirteen, versatile, alternately, pearl, circle. This sound calls for the utmost delicacy in sounding it properly. It is generally given the sound of U, as sur, murcy, urth, burth. Learn to discriminate between earn and urn, fir and fur, pearl and purl, serge and surge.

Long I is a combination of medial A and short I narrowing to Y.

Words for practice: ice, icicle, life, wife, fife,

pipe, cycle, bicycle, vice, nice, guide, diadem, height, quite, right. Do not hiss the *c* in *ice*.

Short I.

Words for practice : did, give, rig, pig, fig, bib, live, him, wish, fish, dish, abominably, division, heredity, inheritance, irritable, condition, minute, mirror, diploma, elysium.

Long OO is formed by uniting the short sound of OO, as in *good*, with W as a vanishing sound.

Words for practice : soon, moon, room, ruin, rumor, brute, rule, woo, routine, cruel, slew, ruthless, smooth, root, roof, hoof, true, plume, soot, spoon, poor, moor, boor, sure, boot, food, rude, truth.

Short OO.

Words for practice : brook, book, hook, look, cook, took, nook, shook, woof, wolf, wood, could, should, pull, put, full, bush, push, fruit, foot, stood, bullion, bulwark, wilful, bosom.

Long O is a blending of O, as in *obey*, with the short sound of OO narrowing into W.

Words for practice : board, hoard, sword, toward, door, shore, lore, roar, more, yore, four, brooch, glory, Dora, Norah, court, note, trow, won't, opponent, historian, anchovy.

Long O before R. This differs from the ordinary long O sound in omitting the vanish sound

of short OO and W, the place of which is taken by the vocal murmur akin to short U, which is associated with R.

Words for practice: sword, board, door, mourn, borne, shore, lore, gore. Discriminate between born and borne, for and fore.

Short O, a characteristic English sound, confounded in slovenly usage with Italian A, differs from it by having the lips rounded as for broad A.

Words for practice: on, of, off, not, cough, loft, sop, cob, loss, lost, boss, cost, cloth, log, dog, song, long, gone, tossed, doll, office, from, closet, forest, morals, foreign, origin, correct, coronet, borrow, sorry, morrow, torrid. A after W not followed by L or R generally has this sound, as in wan, swan, wash, squash, what, was, squat.

Long U is the sound of long OO, as given above, prefixed by a consonant Y. While there is authority for omitting the Y sound in long U after L preceded by another consonant, it is still sounded by careful speakers, as in clue, glue, flute, slew. In an unaccented syllable long U has an appreciably shorter sound, as in value, influence, culture, literature, verdure, the Y being fully sounded.

Words for practice: dew, due, duty, beauty, tune, news, nude, dude, suit, tube, tumult, tulip,

Lucy, Luke, Luther, Matthew, assume, tutor, Tuesday, duet, lugubrious.

Short U.

Words for practice: up, under, jug, bug, rug, hub, sun, hut, gun, worry, scurry, surrey, nourish, flourish, done, current, courage, mother, blood, judge, love, blush, fun.

U before R is a prolonged sound of short U, due to the vocal murmur of R.

Words for practice: urge, surge, purse, turn, durst, curst, burr, fur, cur, purr, urn, hurt, burn, word, work, worst, worm, purpose, journal, burlesque, attorney, colonel. Avoid over-precision on this sound, making surge, serge; turn, tern; kerb, curb.

The diphthong OI is a combination of O, as in *morality*, *obey*, with short I narrowing to Y.

Words for practice: boy, buoy, foil, toil, moist, hoist, poise, void, buoyancy, poignant, royal, loiter, avoirdupois, reconnoitre.

The diphthong OU is made by combining medial A and short OO.

Words for practice: house, mouse, blouse, rouse, sour, bough, now, pout, fowl, cowl, drought, vouch, vowel, fountain, rowdy, lowering, gouty, resound, counsellor.

You should master the sounds in the above

lists of words and repeat them over and over again until you are able to speak them with facility and with perfection.

The repetition of the following famous poem emphasizes most effectively the preceding vowel sounds:

THE CATARACT OF LODORE

ROBERT SOUTHEY

“How does the water
Come down at Lodore?”
My little boy asked me
Thus, once on a time;
And moreover he tasked me
To tell him in rhyme.
Anon at the word,
There first came one daughter,
And then came another,
To second and third
The request of their brother,
And to hear how the water
Comes down at Lodore,
With its rush and its roar,
As many a time
They had seen it before.
So I told him in rhyme,
For of rhymes I had store;
And ’t was in my vocation
For their recreation
That so I should sing;
Because I was Laureate
To them and the King.

From its sources which well
In the tarn on the fell ;
From its fountains
In the mountains,
Its rills and its gills ;
Through moss and through brake,
It runs and it creeps
For a while, till it sleeps
In its own little lake.
And thence at departing,
Awakening and starting,
It runs through the reeds,
And away it proceeds,
Through meadow and glade
In sun and in shade,
And through the wood shelter,
Among crags in its flurry,
Helter-skelter,
Hurry-scurry,
Here it comes sparkling
And there it lies darkling,
Now smoking and frothing,
Its tumult and wrath in.

The cataract strong
Then plunges along,
Striking and raging
As if a war raging
Its caverns and rocks among ;
Rising and leaping,
Sinking and creeping,
Swelling and sweeping,

Showering and springing,
Flying and flinging,
Writhing and ringing,
Eddying and whisking,
Spouting and frisking,
Turning and twisting,
Around and around
With endless rebound ;
Smiting and fighting,
A sight to delight in ;
Confounding, astounding,
Dizzying and deafening the ear with its
 sound.

Collecting, protecting,
Receding and speeding,
And shocking and rocking,
And darting and parting,
And threading and spreading,
And whizzing and hissing,
And dripping and skipping,
And hitting and splitting,
And shining and twining,
And rattling and battling,
And shaking and quaking,
And pouring and roaring,
And waving and raving,
And tossing and crossing,
And flowing and going,
And running and stunning,
And foaming and roaming,
And dimming and spinning,

And dropping and hopping,
And working and jerking,
And gagging and straggling,
And heaving and cleaving,
And moaning and groaning;
Till in this rapid race
On which it is bent,
It reaches the place
Of its steep descent.
And glittering and frittering,
And gathering and feathering,
And whitening and brightening,
And quivering and shivering,
And hurrying and skurrying,
And thundering and floundering;

Dividing and gliding and sliding,
And falling and brawling and sprawling,
And driving and riving and striving,
And sprinkling and twinkling and wrinkling,
And sounding and bounding and rounding,
And bubbling and troubling and doubling,
And grumbling and rumbling and tumbling,
And clattering and battering and shattering;

Retreating and beating and meeting and sheeting,
Delaying and straying and playing and spraying,
Advancing and prancing and glancing and dancing,
Recoiling, turmoiling and toiling and boiling,
And gleaming and streaming and steaming and
 beaming,
And rushing and flushing and brushing and gushing,

And flapping and rapping and clapping and slapping,
And curling and whirling and purling and twirling,
And thumping and plumping and bumping and
 jumping,
And dashing and flashing and splashing and clashing;

And so never ending, but always descending,
Sounds and motions forever and ever are blending,
All at once and all o'er, with a mighty uproar,
And this way the water comes down at Lodore.

THE VOCAL ORGANS

Question. Is it necessary that I should know the anatomy of my vocal organs in order to produce a given sound?

Answer. No; it is no more necessary than that you should know the physiology and the laws of hygiene, as the whole organism, including the nervous system, is involved in the right use of the vocal organs. You can speak, read, and sing well without knowing how or why. However, for the prevention of injury to the voice such knowledge is often of service. It also adds to your general culture. Knowledge is power.

Q. How many aspects have vocal sounds?

A. Two, subjective and objective.

Q. What is the subjective aspect?

A. The shape and size of the throat, place of the tongue, and general disposition of the vocal organs requisite for voice production.

Q. What is the objective aspect of vocal sounds?

A. It is the product heard by *others*, and in a slight degree by yourself.

Q. What is essential to the perfection of my tone?

A. That you pay close attention to the disposition of your vocal organs and to the shapes assumed by your throat, tongue, teeth, and lips, as well as to the sounds issuing thence under given conditions.

Q. How many elementary sounds are there in our language?

A. Forty-two, which include the standard and the shade vowels.

Q. How are these sounds divided?

A. Into vowels and consonants.

Q. What are vowels?

A. Voiced breath; tones sounded without audible friction.

Q. Name the fundamental vowels of the English language.

A. A, E, I, O, and U.

Q. What are consonants?

A. Consonants, meaning "sounded together," are sounds heard only in connection with a vowel, which is a more open utterance.

Q. Name the consonants.

A. The *labials*, made with the lips: P, B, F, V, M.

The *dentals* or *linguals*, made with the tip of

the tongue or near the teeth: T, D, N, TH, and the sonant TH as heard in *thine* and *with*.

The *palatals* or *gutturals*, made more in the throat, K, G, NG, and the H before long U, as *hue*, *huge*, *humor*.

"Vowel" and "consonant" are relative terms, and the line is loosely drawn between them, making it difficult to have any set rule, as in some cases a letter will be a vowel which in other cases will be a consonant. For example, *n* is a vowel in *burden*, as the lips are open on *n*, but it is a consonant in *burned*, as the lips remain closed on *n*. *L* is a vowel in *apple* and is a consonant in *apply*. The consonants *y* and *w* are hardly distinguishable from and merge into short I and short EE and OO.

Q. What are semivowels?

A. Semivowels are consonants which stand near the boundary between vowels and consonants. They are sometimes called "liquids."

Q. Name them.

A. L, M, N, NG, Y, W.

Q. What organs are immediately concerned in the production of vowels and consonants?

A. The diaphragm, the lungs, the trachea or windpipe, the larynx, the pharynx, and the nasal cavities.

Q. What is the diaphragm ?

A. The breathing muscle in which is the propelling power of the lungs. See page 83, *ante*.

Q. What are the lungs ?

A. Two spongy organs occupying the upper torso cavity and which communicate with the mouth through the windpipe.

Q. What is the trachea ?

A. The principal air passage of the body connecting the larynx and mouth with the bronchial tubes.

Q. What is the larynx or voice box ?

A. The opening of the upper end of the windpipe, wherein vocal sounds are made.

Q. What is the pharynx ?

A. The passage which lies above the larynx, the pouch at the back end of the nasal cavities.

Q. Is the pharynx capable of being widened and narrowed ?

A. Yes ; largely by the movements of the back or root of the tongue. The repetition of the sound *ga* makes the muscles flexible.

Q. How is the top of the pharynx designated, and what is its use in tone production ?

A. It is called the throne, and the constant direction of breath in speaking, reading, and singing to this point is of first importance.

Q. What exercises are of greatest service in directing the breath to the throne of the pharynx?

A. Repeating the words *on*, *la*, and *loud*.

Q. What are the nasal cavities?

A. The hollow interiors of the nose.

Q. Name the other organs concerned in making sound.

A. The vocal cords, the glottis, the epiglottis, the hard and soft palates, the uvula, teeth, and lips.

Q. What are the vocal cords?

A. Elastic ligaments in the front of the throat over which the breath passes, causing them to vibrate and emit sounds, as does the wind striking the strings of an Æolian harp.

Q. How are these cords held in place?

A. The lower ends are attached to the front of the larynx, and the upper extremities to two movable bodies of cartilage called arytenoids.

Q. What service do arytenoids perform?

A. They open and narrow the space between the two vocal cords at will.

Q. What is the space between the vocal cords called?

A. The glottis.

Q. Does the sounding of the different vowels change the shape of the vocal cords?

A. Yes; this is partly due to the size of the vocal passage beyond the glottis.

Q. To what other cause may the change in the shape of the vocal cords be attributed?

A. To the recession or uplifting of the tongue, when the pharynx or mouth is closed, and to the narrowing of the space between the teeth, or the closing of the lips. It then requires more effort to force the sound through the passage so obstructed, and this effort largely falls upon the vocal cords, changing their shape.

Q. What is the epiglottis?

A. A valve or lid which is opened during speech and breathing and closed in the act of swallowing.

Q. Where does the epiglottis lie?

A. On the top of the larynx.

Q. What is the "Adam's apple"?

A. The prominence formed by the front part of the larynx, so called from the notion that a part of the forbidden fruit stuck in Adam's throat.

Q. What constitutes the roof of the mouth?

A. The hard palate.

Q. What is the hard palate?

A. That portion of the roof of the mouth which ends in front with the arch formed by the roots of the teeth.

Q. What constitutes the back of the mouth?

A. The pharynx walls and the soft palate.

Q. What is the uvula?

A. The hanging portion of the soft palate.

Q. What vocal organ most affects the vowel sounds?

A. The tongue, whose every movement produces a modification of the vowel sounds making their number indefinite.

Q. What is the service of the lips in speech?

A. To "round" an important class of sounds. The lips are used much less in English than in the European tongues.

Q. How may correct sounds be produced?

A. By the correct use of the organs of speech.

Q. What part do the cheeks play in the making of correct sounds?

A. But a small part, practically none at all, in the differentiation of English sounds.

ON READING ALOUD

Question. What is required in reading aloud well?

Answer. First, the ability to give thoughts to your listeners.

Q. For what do readers usually strive?

A. For mechanical perfection in speaking words and in giving attractive action, however irrelevant it may be.

Q. What is the second requirement for good reading?

A. That your eye be educated to glance ahead and quickly comprehend what is coming, that you may look at your audience, thereby emphasizing the main thought. A very good way to gain facility along this line is to place your book or manuscript on a table and walk by it and around it, glancing at it for promptings as seldom as possible.

Q. Give another requirement for good reading.

A. A pleasing voice with theoretical and practical knowledge of its use.

Q. What is the vital requirement for good reading?

A. The possession of that intangible, elusive something, termed "individuality," which defies definition but which instantly communicates itself to the listener.

Q. What is the difference between individuality and personality?

A. Individuality is the broader, bigger, more comprehensive term. It is the *ego*, the real man shining through his personality, which in a sense is external.

Q. What should be both a duty and a pleasure when you first come in touch with a new book or poem?

A. A consideration of the author. Who is he? Is he living? What has he written? How does the book or selection you have in hand rank among his writings? Is this his major performance? For instance: "The Star Spangled Banner," by Francis Scott Key; "Home, Sweet Home," by John Howard Payne; "America," by Samuel F. Smith; "Pilgrim's Progress," by John Bunyan; "The Arabian Nights," translated from the Arabic. In considering the greater poets — Shakespeare, Browning, Tennyson, Longfellow, Whittier, and others — it is difficult to choose one poem or play on which the fame of any of them can be said to rest.

Q. What is the next consideration ?

A. The title.

Q. What should be expected of a title ?

A. That it give a suggestion of what is to come and indicate the tendency of the writing.

Q. Mention some good titles.

A. "Much Ado About Nothing," "A Blot on the 'Scutcheon," "The Psalm of Life," "The Deserted Village."

Q. Mention some obscure titles.

A. "Twelfth Night," "Sordello," "Sonnetts from the Portuguese," "Childe Harold." "Ivanhoe" or "Sordello" might mean a man, a book, or a city.

Q. What other points are associated with that of the title ?

A. The classification of the work or selection ; its metre or time, if it be poetry ; its nature, whether humorous, pathetic, tragic, narrative, descriptive, characterizing, or a combination of two or more of these qualities.

Q. Which is the more difficult to read well, prose or poetry ?

A. Poetry.

Q. Why ?

A. It requires more imagination and a more delicate ear to keep the rhyme and rhythm of

the verse from sliding into a whining chant, considered essential by those who cling to the old school of elocution. Many persons fail to recognize the power of simplicity, and deem it too tame and too familiar for that highest expression of human thought — poetry.

Q. How is the whining chant to be overcome?

A. Indicate the metre, touching the end of the line lightly. Although you may allow yourself to verge upon sing-song, do not fall into it.

Q. How much honor is due me when I interpret and read a poem in a great way?

A. You share the honor almost equally with the author, because you are able to see as much, oftentimes more than he did. Many poems are alive to-day because of the masterful interpretation of good readers.

Q. What selections offer the best opportunities for development in reading?

A. All selections calling for extremes in expression are valuable for practice. Old stock pieces, though worn threadbare by elocutionists, are of service, as they set forth the principles of reading and keep the vocal organs in training. The voice cannot be developed without strong contrasts of light and shade; but to offer such

practice work to an audience is as gross a reflection on its intelligence as would be an exhibition of vocal gymnastics in singing.

Q. Should I imitate birds, bells, and the wind, in reading?

A. Never, unless you wish to exhibit a peculiar talent which verges on the commonplace and which entertains only the rustic.

Q. To what extent should I be literal in my interpretation?

A. Suggestion, the more delicate the better, is always more effective than either imitation or literalness. I recall an amusing incident told of a Boston girl some years ago. She was reciting Wordsworth's "Daffodils," and when she came to the lines,

And then my heart with rapture fills
And dances with the daffodils,

she clasped her hands to her heart and danced off the stage to the rhythm of the words, amid the vociferous applause of the audience.

Q. Do those who train voices to-day deal in stock voices which they consider representative of types of old men and children?

A. Fortunately the majority of them have recognized the absurdity and untruth of a method

much in vogue in former days. The widespread knowledge of psychology has taught both instructor and audience the fallacy of the stock voice.

Q. What is a stock voice?

A. The voice that custom has assigned to certain types of persons. It was the practice to take an old man's voice, peculiar to country life in the East or perhaps in Indiana, such as might be assigned to Westcott's David Harum, and use it indiscriminately in typifying Old Man Adam in "As You Like It," or the college-bred old gentleman in Alice Carey's "Old Chums," the decrepit Old Gobbo in "The Merchant of Venice," and the old Frenchman in "Good Night, Babette," by Austin Dobson.

Q. What formerly was the custom in impersonating children?

A. All were given the same cracked voice in the back of the throat, no distinction being made between the most refined girls and boys and the most commonplace children. Think of the shock to a sensitive listener to hear a reader impersonate Eugene Field's "Little Boy Blue," when he addresses his little dog and his little tin soldier, in this idiotic voice. "'Now don't you go till I come,' he said, 'and don't *you* make any noise.'"

This idiotic voice is used by women who ought to know better — and often do — in speaking to their children, their husbands, and their friends in public places. It may be classified as mongrel baby-talk and is one of our American pests.

An excellent test of versatility in the use of the voice is to impersonate the James Whitcomb Riley boys in the “Raggedy Man,” “The Happy Little Cripple,” “A Boy’s Mother,” “The Runaway Boy,” and “The Bear Story,” making each boy stand out as an individual.

Q. Should a man in reading assume a woman’s voice in taking a woman’s part, or a woman assume a man’s voice in taking a man’s part?

A. No; the assumption of a woman’s voice by a man or a man’s voice by a woman but serves to emphasize his or her real sex, and deceives in rare instances only, when the reader has a peculiar talent and adaptability for this work. This impersonative quality is rarely found.

Q. Should impersonation ever be confounded with narrative?

A. No; you should not impersonate when speaking of a character, but only when speaking as the character. For instance, in these lines taken from “Opportunity,” by Edward Rowland Sill:

A craven hung along the battle's edge,
 And thought, "Had I a sword of keener steel —
 That blue blade that the King's son bears — but this
 Blunt thing." — He snapped and flung it from his
 hand,
 And lowering crept away and left the field,

not until after the word *thought* should the reader assume the attitude and facial expression and create the atmosphere of the craven. After the word *thing* the voice should revert to narrative delivery.

Again, in these lines taken from Tennyson's "Lady Clare":

In there came old Alice, the nurse,
 Said, "Who was this that went from thee?"
 "It was my cousin," said Lady Clare,
 "To-morrow he weds with me,"

"Who was this that went from thee" should be spoken in the character of the nurse. "It was my cousin" and "To-morrow he weds with me" should be spoken as Lady Clare.

Q. Is it necessary to make a person toothless because he is spoken of as old?

A. No; this is an unfortunate custom of readers of the old school of elocution. Whittier, in talking with me on this subject, said, "I never

wish to hear schoolgirls recite 'Barbara Frietchie' because they always make her toothless."

Q. How high should you lift your voice in conversation or in general reading?

A. High enough to sound cultured, but never to the point of affectation. Uncultured persons are inclined to speak in a monotonously low or a monotonously loud tone. The latter has nothing whatever to do with the high-pitched voice assumed by affected women, which, when heard either in conversation or in reading, is most irritating to persons of taste. Many talk and read in what may be termed an up-hill and down-dale manner which would be humorous if it were not pathetic.

Q. Mention some other affectations in reading.

A. The use of cognates and vocules.

Q. What is a cognate?

A. A cognate is the collision of two elementary sounds arising when the first letter of a word requires the same position of the vocal organs as that of the final letter in the preceding word. This should be treated by slighting the last letter of the first word, as *and now* (slight the *d*). Another example is in the first two lines of Othello's apology:

Most potent, grave and reverend seigniors,
My very noble and approved good masters —

Do not attempt to sound the *t* in *most*, *d* in *and*, *d* in *and again*, and *d* in *good*.

Q. What is a vocule ?

A. It is the sound of short U introduced between words. For example, in a line from Rudyard Kipling's "Tommy Atkins": "When the band begins to play," do not say "When uh the band uh begins uh to play."

Q. Should I ever read monotonously ?

A. Never, unless required to in characterization.

Q. Should I ever read in a monotone ?

A. Whenever the selection calls for deep reverence and awe. To illustrate :

O thou Eternal One,
Whose presence bright
All space doth occupy,
The being whom we call — God.

Q. What is emphasis in reading ?

A. It is the stress or bearing down upon the most important words in the sentence. It is the thought word, the one that can be least dispensed with without losing the meaning. For example, in Portia's "Mercy Speech" in "The Merchant of Venice," most readers say, "It is *twice* blessed; it *blesseth* him that *gives* and him

that *takes*." If it had been anywhere stated that Mercy is *once* blessed, then this reading would be right. As it is, "It is twice *blessed*." How is it twice blessed? "It blesseth *him* that gives and *him* that takes."

Again, Portia says: "Have by some surgeon, Shylock, lest he do bleed to *death*." If you say "Lest he do *bleed* to death," it shows that Portia does not object to Antonio's dying, but to his bleeding to death.

Q. When should I use a downward slide in asking a question?

A. When the answer is predetermined in your own mind. For example, when you know a person is going to church you say, "Are you going to church this morning? \—" not "this morning? /" which inflection implies doubt. Shylock says to Bassanio, "What, wouldst thou have a serpent sting thee twice? \—" And again, "I stand for judgment. Answer. Shall I have it? \"

Q. Is there an invariable rule on this point?

A. Yes. Always give a downward slide on the last line of a reading, as an upward inflection leaves your audience in suspense. There is no exception to this rule, as completeness is always marked by a falling slide. Orlando replies to Rosalind, when, disguised as a youth, she invites

him to walk with her in the Forest of Arden, "With all my heart, good youth —" Rosalind raises her finger admonishingly, and with finality in her voice says, "Nay, you must call me Rosalind.\\"

Q. Does a downward slide mark a climax?

A. Yes; it always comes last, the other degrees being sustained tones. For example, at the close of "The Famine," Hiawatha says, in speaking of Minnehaha's death:

Soon my task shall be completed, } *sustained*
 Soon your footsteps I shall follow } *tone.*

(middle voice) To the Islands of the Blessed,

(lift the voice) To the Kingdom of Ponemah,

(lower the voice) To the land of the Hereafter.\

Much taste and judgment are required in the use of rising and falling inflections. Too many of the former seem weak, too many of the latter monotonous.

Q. How should I express thoughts when they are grouped or connected in my mind?

A. Give a rising inflection on all but the last. For example, Shylock, in talking to Salarino, asks: "Hath not a Jew hands,/ organs,/ dimensions,/ senses,/ affections,/ passions? fed with the same food,/ hurt with the same weapons,/ subject to the same diseases,/ healed by the same means, warmed

and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? / if you tickle us, do we not laugh? / if you poison us, do we not die? / and if you wrong us, shall we not revenge?" \ This is a succession of upward inflections until the word "revenge" is reached, which is spoken with a marked downward slide. In this manner Shylock asserts his rights instead of deferring to Salarino.

Q. What is the importance of pauses in reading?

A. They are all important, as they force your listeners to inquire, who? what? when? which? and how? It is a poor reader who does not make his listeners co-workers with him through his pauses. The following lines from Poe's "Raven" serve to illustrate the value of this point:

Once upon a midnight —— dreary, while I pondered
—— weak and weary,
Over many a quaint and curious volume —— of for-
gotten lore,
While I nodded —— nearly napping —— suddenly
there came —— a tapping,
As of some one gently rapping —— rapping at my
chamber door.
" 'Tis some visitor," I muttered, "tapping at my cham-
ber door ——
Only this, and —— nothing more."

Q. What are atmospheric pauses?

A. Pauses that are overflowing with thought, feeling, or apprehension. Maeterlinck is a master dramatist in his use of pauses of this particular kind.

Q. What is the use of rhetorical pauses and punctuation?

A. They divide the author's thoughts and enable you to grasp his meaning. Punctuation teaches you to perceive; pauses enable you to interpret.

Q. What should I do when the sense does not require a pause?

A. The tones and words should blend into each other, making a harmonious whole. To illustrate, take these lines from Longfellow:

The day is done, and the darkness
Falls from the wings of night
As a feather is wafted downward
From an eagle in its flight.

Direct the tones forward, blend the words clearly, harmoniously, smoothly, and sweetly.

Q. Should I hesitate in reading?

A. Yes; to hesitate or pivot lightly on words is effective in deluding the audience into the belief that it is an impromptu story you are telling.

“An Order for a Picture,” by Alice Carey, is full of hesitancy. It begins thus :

Oh, good painter, tell me true,
Has your hand the cunning to draw shapes of things
you never saw ?
Ay, well, here 's an order for you.

Pivot on the words *painter*, *true*, *cunning*, and *things*.

Q. Should I emphasize negatives ?

A. Not unless they are direct or are reiterated for the sake of emphasis. In repeating the Lord's Prayer you should not say, “Lead us *not* into temptation,” as it implies that God had intended to lead us into temptation. It is “lead us not into *temptation*.” For an example of a direct negative take these lines :

World, shall I let go ?
But the world cried — No.

For reiterated emphasis, take the following :

Shall I yield to the enemy ? Never, *never*, NEVER !

Q. What is a soliloquy ?

A. Talking to yourself. Dramatic necessity forces you to speak out that others may hear, although you are not addressing them, since you are supposed to be alone.

Q. Name some of the great soliloquies.

A. Hamlet's "To be or not to be," Macbeth's "If it were done when 't is done," Cato's "Soliloquy," by Addison, "It must be so — Plato, thou reason'st well." These all treat of death.

An interesting psychological study of Hamlet's diversified moods is shown in his four great soliloquies. In "Oh, that this too, too solid flesh would melt," the emotional nature predominates. In "Oh, what a rogue and peasant slave am I," Hamlet's physical nature supplements his emotional nature. In "To be or not to be," a purely mental condition is expressed. And in the fourth, "How all occasions do inform against me," both his emotional and mental natures are shown.

Q. What is the place of soliloquies in modern dramatic literature?

A. The soliloquy is not used by the best modern dramatic writers.

Q. Why is this?

A. Because it is unnatural, being contrary to ordinary experience.

Q. What is a monologue?

A. It is one person talking to and for one or more imaginary persons.

Q. What advantage has the monologue over the soliloquy?

A. It gives more room for the working out of character.

Q. What great name is associated with monologues in literature?

A. Robert Browning. He was the first great poet to use the dramatic monologue. His "My Last Duchess" is a perfect model of this form of composition, telling as it does, a complete story in fifty-six lines.

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Frà Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned — since none puts by
The curtain I have drawn for you, but I —
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 't was not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat:" such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had

A heart — how shall I say ? — too soon made glad,
 Too easily impressed : she liked whate'er
 She looked on, and her looks went everywhere.
 Sir, 't was all one ! My favor at her breast,
 The dropping of the daylight in the West,
 The bough of cherries some officious fool
 Broke in the orchard for her, the white mule
 She rode with round the terrace — all and each
 Would draw from her alike the approving speech,
 Or blush, at least. She thanked men, — good ! but
 thanked

Somehow — I know not how — as if she ranked
 My gift of a nine-hundred-years-old name
 With anybody's gift. Who 'd stoop to blame
 This sort of trifling ? Even had you skill
 In speech — which I have not — to make your will
 Quite clear to such an one, and say, " Just this
 Or that in you disgusts me ; here you miss,
 Or there exceed the mark " — and if she let
 Herself be lessoned so, nor plainly set
 Her wits to yours, forsooth, and made excuse,
 — E'en then would be some stooping ; and I choose
 Never to stoop. Oh, sir, she smiled, no doubt,
 Whene'er I passed her ; but who passed without
 Much the same smile ? This grew ; I gave commands ;
 Then all smiles stopped together. There she stands
 As if alive. Will 't please you rise ? We 'll meet
 The company below, then. I repeat,
 The Count your master's known munificence
 Is ample warrant that no just pretence
 Of mine for dowry will be disallowed ;
 Though his fair daughter's self, as I avowed

At starting, is my object. Nay, we 'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me !

Q. Give an analysis of the character of the Duke of Ferrara, who tells the story.

A. This Duke should not be measured or judged by the modern ideas of heredity. He was a nobleman and had inherited a name with nine hundred years of history and all the pride and reserve of manner that goes with it. He honored a young, beautiful, but undignified and unmannerly girl by giving her this name. We do not know how he came to marry her, but it is likely that the marriage was arranged by his parents. I am sure he never loved her. While not guilty of wrong-doing she was unsophisticated, and so lacking in discrimination and manners that at every turn she offended her husband's taste, finally proving more than he could stand. It incensed him to have her show equal enthusiasm for a bunch of cherries, a white mule, and a passing acquaintance. There is no evidence of jealousy on his part in the sense in which the word is ordinarily used. He was indeed jealous of his name and of his position, and for this you cannot blame him. Yet we cannot admire the

Duke. He was inordinately vain and even more selfish than Leontes, but he could not help feeling that the honor of his house and of his name was continually outraged. Nevertheless, his wife is to be pitied, though she should have shown more respect, have had more tact and more reserve. The story introduces the Duke as entertaining guests on the first floor of his palace. The opening line reveals the fact that the Duke has invited the envoy of a nobleman, whose daughter he purposes to marry, to ascend to the portrait gallery on the second floor. As they enter, the Duke refers to the portrait of his wife, painted on the wall at his right. Turning his eye from the picture to the envoy, he says, "That's my last Duchess painted on the wall, looking [how?] as if she were alive. I call that piece a wonder, now. [Pivot on these words, which were spoken with the pride of a connoisseur who experiences more joy at possessing a picture painted by the great artist, Frà Pandolf, than he does from the fact that it is a portrait of his wife. Frà Pandolf evidently was an artist who possessed the unusual skill of reproducing the psychology of his subject in a short time.] Frà Pandolf's hands worked busily [how long?] a day, and there — she stands. Will 't please you *sit* and look at her? [Give a

downward slide on the word "her," as it is really a request for the envoy to sit.] I said 'Frà Pandolf' by design, for never read strangers [with a slight inclination of the head] like you that pictured countenance, the depth and passion of its earnest glance, but to myself they turned—since none puts by the curtain I have drawn for you, but I—[This line does not necessitate the Duke's actually drawing the curtain in pantomime at the beginning of the monologue. He probably gave an order to a servant to do so when he decided to ask the envoy to view the picture, which was equivalent to his doing it himself], and seemed as they would ask me, *if they durst* [spoken with hauteur], *how* such a glance came there; so [with an inclination of the head], not the first are you to turn and ask thus. Sir, 't was not her *husband's presence only*, called that spot of joy into the Duchess' cheek: perhaps Frà Pandolf chanced to say, 'Her mantle laps over my lady's *wrist* too much' [spoken with an air and tone indicating flattery], or '*Paint* must never hope to *reproduce* the faint half-flush that dies along her *throat*': such *stuff* was *courtesy*, she thought, and *cause enough* for calling up that spot of joy. She had a heart [pivot]—how shall I say? [pivot]—*too soon made glad, too easily*

impressed ; she liked *whate'er she looked on*, and her looks went — *everywhere*. Sir, 't was all *one* ! *My favor at her breast, the dropping of the daylight in the West, the bough of cherries some officious fool broke in the orchard for her, the white mule she rode with round the terrace* — all and each would draw from her alike the approving speech, or *blush*, at least. She thanked men, — *good* ! [that is, “I regard it proper that she should”] but — thanked — somehow [pivot] — I know not *how* [meaning *but I felt it*] — as if she ranked *my* gift of a *nine-hundred-years-old name* with *anybody's* gift. Who'd stoop to blame this sort of *trifling* ? Even had you *skill in speech* — which I have not [apologetically] — to make your will *quite clear* to such an one, and say, ‘Just this or that in you *disgust me*: here you *miss*, or there *exceed* the mark’ — and *if she let herself be lessoned so*, nor plainly set her wits to *yours*, forsooth, and *made excuse*, — *e'en* then would be some *stooping* ; and I choose *never to stoop*. Oh, sir, she *smiled*, no doubt, whene'er *I passed her* ; but *who* passed without much the *same smile* ? *This grew* ; I gave commands [his good taste was so offended], then all smiles stopped together. [Do not attempt to make too much of this line. For art purposes it matters not *how* the smile stopped.] [Again looking at the picture and

slowly nodding his head] There she stands, as if — *alive*. Will't please you — rise? [It is a request to rise.] We'll meet the company — *below*, then [walking toward the envoy and tapping the palm of his left hand with the forefinger of his right hand on the words]. I *repeat*, the Count *your master's known munificence* is ample warrant that no just pretence of mine for *dowry* will be disallowed; though his *fair daughter's self*, as I avowed at starting, *is my object* [with a gesture of negation with his left hand]. Nay, we'll go *together* down, sir. [A feeling of pride of possession again sweeps over him, as in starting down the broad stairway he chances to glance at a beautiful statue in the garden.] Notice *Nep-tune, though* [the emphasis on "though" betrays his pride], taming a *sea-horse*, thought a rarity [he is a connoisseur or he would n't have it], which *Claus of Innsbruck* cast in *bronze* for me! [Put all the stress on the word "bronze," none on the word "me."]

Q. Name others who have used the monologue form.

A. Tennyson in "Lady Clara Vere de Vere" and Douglas Jerrold in "Mrs. Caudle's Curtain Lectures," the latter being prose monologues.

Q. Give another example of analysis and applied technic.

A. Hamlet's "Instruction to the Players," the most famous of lectures on the art of acting and one which, limiting itself to that single topic, requires absolute simplicity in voice and action. The Prince of Denmark, in delivering his ideas to the band of strolling players, doubtless held from beginning to end an easy standing position, with his youthful and supple body perfectly free. Doubtless, too, though assisting his speech with nothing more than the slightest action of his muscles, he was in no sense rigid, every member of his frame being delicately responsive to his thought. Probably once only, when speaking of the sawing of the air, does this response become an outward gesture. For these reasons, no less than the subject matter of the speech itself, the study of it is the best possible training in quiet dignity of poise, restraint and delicacy in action, and the qualities of voice demanded in every-day intercourse. The lines are:

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently: for in the very

torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it.

Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 't were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

The speech calls for the normal voice—the voice to be used habitually in conversation and in

reading and reciting when the mind is calm. Since it is from this normal voice that all other uses of the vocal organs depart and to it that they return, it is the first and most important thing to be mastered. It is too often called the natural voice — quite erroneously, since few persons possess it; inheritance, environment, habit, poor training or none, or physical imperfections in the organs of speech or hearing combine to give the usual voice a disagreeable pitch, resonance, or both. The normal voice, it is to be remembered, is characterized by an agreeable pitch, pure resonance, good articulation, clear enunciation, and correct pronunciation. For the sake of greater clearness I shall repeat the definitions of these terms :

Pitch is the acuteness or graveness of a sound, height or depth of degree in the musical scale. It varies with the individual as with the subject, and uniformity of speech is not to be demanded. Middle C may, however, be taken as the normal pitch in average voices.

Resonance is pure when the breath passes from the lungs into and through the cavities of the lungs, head, and nose without needless obstruction by throat, tongue, teeth, lips, or nasal passages.

Articulation is the precise utterance of syllables

and words, due attention being paid to those under stress, under partial stress, and quite without stress. It is the quality given to syllables under partial stress that imparts precision, distinction, and elegance in speech.

Q. What part does stress play in English?

A. Stress plays a more important part in English than is generally recognized, for it not only changes the quantity or length of many sounds, and with it their loudness, but it has a decidedly modifying effect upon their quality. The slipshod habit of pronouncing unaccented syllables with flattened and untensed tongue mars the beauty of our language and destroys the appreciation of perfect sounds.

Q. Discriminate between enunciation and articulation.

A. Enunciation supplements articulation. It is the blending element in syllables and sentences. Careful articulation implies careful enunciation, yet a word falsely enunciated or pronounced may be clearly articulated. For example, you may say "invariably," each syllable being distinctly uttered, although the enunciation is faulty. You should say "invariably" (in'var'i'ya'bly).

Pronunciation is the articulation and stress of single words and phrases in accordance with the

usage of those speaking the best English. It varies from age to age in a living tongue like English ; but a safe rule for the acceptance or rejection of any given pronunciation may be found in Pope's sagacious couplet from "*The Essay on Criticism*" :

Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.

Q. What is inflection ?

A. Inflection is the vital element in every form of vocal interpretation, whether it be used in prose or poetry, conversation or reading, recitation or oratory. It is the deviation of the voice upward or downward from a given pitch, and under analysis is found to express individual interpretation. Without inflection interpretation could not exist.

Q. What is a parenthetical phrase ?

A. A parenthetical phrase is one so pointed off that its omission does not disturb the sense of what remains. It demands a lower pitch. "Speak the speech (I pray you) as I pronounced it to you." "I pray you" is a parenthetical phrase.

Q. What is meant by pauses ?

A. Pauses, like rests in music, are a means of acquiring emphasis, compelling the listener to inquire into the sense of what follows—to ask mentally the question how ? who ? where ? when ?

why? which? or what?—and are properly used before names, dates, or other words or phrases to which you desire to call special attention. They demand either a slight suspense, or pivoting on the word preceding that requiring emphasis. Pauses must be used with common sense and good taste.

Particles, conjunctions, and prepositions are passed by without emphasis unless they imply a distinct relationship between what precedes and what is to follow. It requires as much intelligence and art to slight words as to emphasize them.

Q. Apply these technical points to Hamlet's speech.

A. "Speak the speech, I pray you [the last three words are parenthetical. The listener asks, *How?*], as I pronounced it to you [How did you pronounce them?], trippingly on the tongue: but if you mouth it [Here what follows "but" does not relate to what precedes, and the word "but" is therefore to be slighted, the voice hurrying on to "mouth it,"—the important words], as many of your players do [a parenthetical phrase], I had as lief the town-crier spoke my lines. Nor [to be slighted] do not saw the air too much with your hand, thus, but use all [How?] gently; for [slighted] in the very torrent

[not "tawrunt"], tempest [not "tempust"], and, as I may say [last four words parenthetical], whirlwind of your passion, you must acquire and beget a temperance [not "temperunce"] that may give it [what?] smoothness. [Thereupon, owing to a disgust seizing Hamlet, the normal voice is temporarily suspended for what may be called a "heart tone."] O, it offends me to the soul to hear a robustious [pronounced "robustyus"] periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable [properly accented on the syllable *ex*] dumb-shows and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it. [Note the rational protest against extravagance of speech and action. Then follows a return to the normal voice.]

"Be not too tame, neither, but let your own discretion [good taste, judgment] be your tutor [not "tooter"]: suit [not "soote"] the action to the word [not "wurred"], the word to the action; with this special observance [not "obsurvunce"], that you o'erstep not the modesty [avoid undue emphasis on this last word] of nature [not "nacher" nor "nate-your"]: for anything so overdone

is from the purpose of playing [emphasize “playing” but not “purpose”], whose end, both at the first and now [use sustained tone on this last word; that is, employ neither an upward nor a downward slide], was and is [emphasize “is”] to hold, as ’t were [last phrase parenthetical], the mirror up to nature; to show virtue [not “virchoo”] her own feature, scorn her own image [not “immidge,” the *a* is long and partially stressed], and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskilful — laugh, cannot but make the judicious — grieve [note the contrast, to be variously emphasized, between “unskilful” and “judicious,” between “laugh” and “grieve”]; the censure of the which one [Who? The judicious person] must in your allowance [the last three words parenthetical] o’erweigh a whole theatre of others. [Again Hamlet takes up his tone of disgust in all that follows.] O, there be players that I have seen play, and heard others praise, and that [here a pause, to express incredulity. How?] highly, not to speak it profanely [last five words are parenthetical, referring to what ensues], that neither having the accent of Christians, nor the gait of Christian, pagan, nor man [the words “accent,” “gait,” and “man”

are emphatic], have so strutted, and bellowed, that I have thought some of nature's journeymen [those who have not attained mastership in their art] had made men, and not made them well [why? Because] they imitated humanity [how?] so abominably."

Close interpretation demands that you find out the meaning of words used in older and obsolete senses, as "pressure," and all the words and phrases that you do not understand, like "Termagant" and "out-herods Herod." In this speech we find "form" and "pressure" meaning consistency with a given time. For example, if you are staging a play of the colonial period, the scenery, costumes, speech, and action, everything that relates to the play, must be true to that period. Again, in the words "Termagant" and "out-herods Herod": "Termagant" a well-known character in the mystery plays, was made out a violent tyrant and a fabled Moslem god, so it is possible to overdo even an outrageous tyrant — to out-herod Herod. Herod, too, was a blood-thirsty and violent tyrant; do not rival him.

PLATFORM MANNERS

Question. In what capacity may I appear on a platform to command an audience?

Answer. As lecturer, reader, reciter, orator, actor, or singer.

Q. What are the important elements of a good appearance?

A. Mental and physical poise, facial expression, dress, manner of taking the stage—including walk and manner of greeting your audience, the placing and handling of your manuscript, book, or music, when used, the engaging and holding attention: in short, the taking and keeping command. An audience prefers to be dominated, to be subordinated to the purpose for which it is gathered.

Q. What is the ordinary attitude of an audience?

A. It is eager, curious, and full of anticipation.

Q. What is your duty?

A. Not to disappoint your audience. Give more pleasure than has been looked forward to, create an instantaneous impression of desiring

both to help and to give pleasure; avoid the extremes of timidity or bashfulness on one side, and too much self-assertion on the other.

Q. What is of first importance?

A. The message to be delivered, not the manner of its delivery.

Q. Is there such a thing as extemporaneous speaking?

A. The summing up in a debate or heated argument might be called extemporaneous speaking. Comparatively few have the power of thinking and organizing thought while on their feet. As a rule, so-called extemporaneous speeches have been more carefully prepared than any others.

Q. What is the value of self-forgetfulness?

A. It enables you to devote the whole of your intelligence to the message and none whatever to the means of conveyance. It is the first step toward domination.

Q. How may I acquire self-forgetfulness?

A. Make whatever you have to say or do your own experience and tell it or do it as such. Forget your clothes, their color and fit, forget your feet and hands; remember only that you are, for the time being, an instrument through which ideas are being passed on to others. The cultivation of your voice and manners must be studied before

you are qualified to entertain an audience. The fact that many persons appear in public without proper preparation, and boastfully "get through all right," is no argument whatever for lack of needed training. In most cases it is wholly unnecessary for a person to say with an insinuating smile, "You know I have never studied." I always feel like saying, "That's very evident. It would be better if you had." It is painfully true that there are those who fail persistently because they regard the public platform as a place for exhibiting themselves.

Q. What is of vital importance in the selection of officers for all organizations?

A. Appearance, a term implying attractive manners, tact, and tasteful dressing. It is as easy to find a person with these qualities who has the required mental gifts as it is to find those with mind and no appearance.

Q. Should I ever make excuses?

A. No; if wholly unprepared, state the fact with finality; do not permit yourself to be urged. If prepared, accept the invitation cheerfully, acquiescing gracefully and with an expression of pleasure at being permitted to contribute to the enjoyment of the occasion. Even if you have misgivings, do not allow them to become apparent.

Do your best. That is all that is requisite after your acceptance.

Q. How should I mount a stage or platform?

A. If required to pass from the audience to the stage, begin your command from the moment that you leave your seat. If there are steps, mount them buoyantly. Do not bend your body at the waist-line in either ascending or descending stairs, as this gives an impression of infirmity or old age. Walk lightly on a curved line to the centre of the stage and well to the front. Never walk on a straight line from the audience and, with your back to it, switch around to face them.

Q. What should be my facial expression?

A. One of anticipated pleasure, not an expression of a coming infliction.

Q. What is my action in acknowledging the audience as mine?

A. Standing with the weight on the foot advanced, bow with deliberation. Your whole body must be involved in the process. Recover your eyes immediately and let them sweep over the audience in recognition. Do not grin. The first impression should be one of cheerful dignity.

Q. What do I do when the audience applaud?

A. Wait until the applause dies down, and

recognize it by another and a slighter bow. Command the attention of all before you, then speak in a clear, modulated voice. Your previous training should enable you to make yourself heard to the extreme of the room or to the top-most gallery of the theatre, giving the impression that your voice would easily fill a much larger space. Whatever your limitations, do not make them manifest. Reserve is always power.

Q. What means should I use to keep the attention of my audience?

A. Keep your eyes as well as your voice alert. Drop neither your voice nor your eyes in your climaxes. A common fault observable in readers and speakers is to let their eyes fall at the end of a sentence. The reason for this is that they allow their minds to go forward to the next sentence instead of giving full value to the idea in hand, keeping both the eyes and the voice out.

Q. How does the conduct of concert singers differ from that of readers?

A. Their general deportment is the same. I should like to utter a word of protest against the prevalent habit among singers of holding their handkerchiefs in a tight wad, or nearly tearing the corners off, or going back to the piano and needlessly turning over the music between songs,

which is a mere affectation of ease and does not fool the audience.

Q. What should I do when I have finished ?

A. Wait an instant, bow with due deliberation, then walk up the stage with buoyancy, temperament, and *style*, turn, look at your audience, and with a graceful inclination of the whole body quit the stage. While your appearance is marked by activity and keen interest at all times, avoid any appearance of being hurried.

Q. Should I allow myself to catch the eye of any person in my audience ?

A. Never. It is not only rustic but bad form to recognize anybody from the platform with a grin and a familiar nod of the head. An audience is quick to notice any by-play between artists on the platform or stage and their intimates in the audience, and to resent it keenly, oftentimes regarding it in the nature of a personal affront.

Q. What should I do with my eyes ?

A. Let them sweep somewhat over the heads of your audience, occasionally engaging an eye in passing, but without recognizing individuals.

Q. What exception is there to this rule ?

A. In giving a monologue, or any recitation or sketch in which you deal with imaginary persons, you must compose your picture and focus your

eyes upon the imaginary character. Do not allow your eyes to rest on material objects, as it at once destroys the illusion that you are creating in the minds of your audience.

Q. How do I compose the scene when I am to give a dialogue?

A. Place yourself on the sharp point of the letter V, and project the open points of the V into space — out in front, not up stage — as far apart as the needs of the selection and the size of the room demand.

Q. Give a scheme for placing the characters.

A. Imagine a sketch in which three persons are speaking: a mother, her little son, and her daughter. Place the boy on the open line of the V on the left — out in front, not up stage — and the girl on the open line at the right. The mother directs her lines, explanatory and other, to the centre, and you do the same if you have occasion to interpolate. Indicate the points named with your eyes, which are above your audience. Do not turn your body from side to side. Indicate these points easily and smoothly with a slight pivoting of your feet.

Q. Do I ever direct my eyes or gestures to the floor?

A. No; unless you need to refer to a particular

spot. For instance, in "He stood right there," you may indicate the spot by a reference gesture.

Q. Where are reciters prone to place rivers, couches, beds, and other material objects?

A. On the floor immediately in front of them. Thereupon the audience may rightly exclaim, "We see nothing"; whereas, if these several objects were projected into space, the audience could easily imagine them.

Q. What is another disadvantage in placing imaginary objects on the floor?

A. Only the lid of your eye is shown, whereas, if the gaze is projected into space, approximately eight feet distant and four feet from the floor, your eye is unlidged and the attention of your audience is held.

Q. How should I arrange my stage?

A. In such a fashion that whatever is in view will contribute to the general effect and enhance your value, remembering that *everything that does not add to, detracts from*. Whenever and wherever the mind is disturbed, something is wrong. This is true of the lines in which the furniture stands, of the place and manner in which the pictures are hung, of the entire color scheme and details of your own dress.

Q. What do I do when unexpectedly called upon to perform?

A. Arrange the room or stage quietly and without haste or disturbance. The unthinking way in which persons put their hostesses to trouble to afford them an opportunity to repeat "Twinkle, Twinkle, Little Star" or "The Run-away Boy," is to be decried.

Q. How do you regard gesture in public speaking?

A. It is essential for complete human expression. Gesture does not, as many persons think, refer to certain conventional movements of the arm, used by speakers who think they must do something every once in a while. Such a course distracts your own mind and the attention of your audience.

Q. What is comprehended in gesture?

A. Every movement of your body, from head to foot, including the movement of your eyes, is significant of the thought. So important is truthful gesture that when unaccompanied by speech it becomes the sole means of interchange of thought and is called pantomime. Its power is shown by the fact that among savage tribes of limited vocabulary it is necessary for them to seek the firelight in order to express their feelings.

Among such peoples gestures are both spontaneous and naturally truthful; in civilization the reverse is the truth.

Q. Why is this?

A. Because of the difference in the mentality. Civilized people are prejudiced and self-conscious. The secret of the commanding art of Eleanora Duse in this respect is due to the fact that in her youth she had continual training in pantomime. This allows her to shift from the spoken to the acted word in a manner unknown to the English-speaking stage, and is the distinguishing feature of her art, as Bernhardt's voice is of hers.

Q. Are truthful gestures ever natural among civilized peoples?

A. Yes; but they are as rare as untrained but naturally beautiful voices. Correct gestures, like good manners, are unconscious.

Q. What are involuntary gestures?

A. Gestures made unintentionally, as the trembling of the lip, the dropping of the jaw, the quick opening and closing of the hands, the uplifting of the arm, and the flashing and quailing of the eye. These movements, though involuntary, are also subject to the will and can be controlled by it.

Q. Do the blush and pallor of the cheek come in this class?

A. No; the heart, the supposed seat of the emotions, rises superior at all times to the control of the will, the blood coming and going as the emotions, not the consciousness, would dictate.

Q. When may I attempt characterization?

A. When you have obtained perfect control over your voice and action and are able to drop any form of speech or action at will and assume any other.

Q. What is the distinction between reading, reciting, and characterization?

A. Reading is the expression of thought through the voice with few or no gestures of the hands and arms. Reciting is the rendering of a poem or prose sketch with all the action required to give it its full and complete expression.

Characterization requires the ability to set aside your habitual voice and action and assume those of the person to be represented. This talent is rare. Most of the great actors have had to depend upon mannerisms of voice and action for their success rather than upon their ability to lose identity in the various roles of their repertoire.

Q. What can be said of unusual and disturbing

conditions which may be met in a platform experience,—for example, the breaking out of a fire?

A. There are many happenings probable, on both the platform and the stage, in which mental quickness, presence of mind, good judgment, and tact have wrested the situation from destruction and, in instances, averted tragedies.

PART III

PART III

THE POISE OF THE HEAD

Question. In how far is the poise of my head responsible for the posture of the rest of my body?

Answer. The poise of the head goes far toward determining the posture of all below it in the human frame. The shoulders, more particularly, follow the head when it is protruded, drawn back, or turned from side to side; other portions of your body move in opposition to preserve the balance.

Q. What is the importance of the carriage of my head?

A. The carriage of your head may add a final ugliness to the living picture or become the crowning accomplishment of a shapely person.

Q. How does it compare with other agents in the expression of my body?

A. An elastic step, a yielding curve of your body, a pliant arm, a supple carriage, all are admirable, but there is no completeness without the final distinction of having your head finely

balanced, to balance all the rest. Then, and then only, comes the finished grace of unquestioned personal bearing.

Q. What distinction has the head ?

A. It is the seat of all intellect and emotion.

Q. What do the various attitudes of my head reveal ?

A. The dominant state of your mind reveals itself primarily and most readily in the various attitudes of your head.

Q. What is the normal position of my head ?

A. When it is carried midway between the shoulders easily and without tension, with your chin neither raised nor lowered.

Q. Upon what plane do my eyes rest in this attitude ?

A. Your eyes constantly tend to raise themselves to a level with the faces of others. The more sheltered the situation, the more marked this tendency to bear the head higher and higher.

Q. When is the attitude of my head expressive of tenderness, confidence, and trust ?

A. When it is inclined forward and toward the object of your esteem.

Q. What is the position of my chin in this attitude ?

A. Your chin remains apparently in a normal position, though it is really a little inclined upward.

Q. What attitude of my head is expressive of distrust ?

A. When your head is drawn backward, the chin remaining apparently in a normal position, though in reality somewhat lower, it expresses lack of sympathy, growing into distrust.

Q. What attitude of my head expresses subordination ?

A. When your head is drawn lower toward the chest, it expresses affection, humility, and subordination of self tending toward servility.

Q. What attitude of my head expresses veneration ?

A. When your head is first lowered and then carried slowly forward and slightly upward, it expresses veneration, increasing to adoration.

Q. How does my head express suspicion and jealousy ?

A. By being first lowered and then drawn steadily backward it expresses suspicion, envy, and jealousy, deepening to hatred.

Q. In what attitude does my head express exaltation ?

A. When thrown upward somewhat quickly

and manifesting in this position a momentary rigidity.

Q. What position of my head expresses arrogance and defiance?

A. When thrown upward and then drawn backward, your head expresses the complex emotion of distrust and self-assertion, which is arrogance or defiance.

Q. What is the best way of studying the attitudes of the head?

A. Here, as in other studies of posture, it is important to use the mirror for the sake of really seeing yourself as others see you, but not to add to your self-esteem by looking for qualities of attractiveness. It is worth remembering that there comes a time in the life of every one when he assumes to be the best and wisest of mankind. Real study of self in the looking-glass will long postpone that day.

THE EYE

Question. What is the importance of the eye as an agent of the mind ?

Answer. We know now that we do not see only with the eyes or hear only with the ears. They are only a means for the transmission of impressions. "It is in the mind that the poppy is red, that the apple has odor, that the skylark sings."

Q. How does my eye rank among the other features of my face ?

A. It is the most expressive of all, the quickest to respond to the workings of your mind and to reveal the activity or inactivity of your sensations, intellect, and emotions.

Q. How can I prove that there is no expression in a person's eye ?

A. By detaching the eye from its surrounding features: by requiring a person with eyes regarded as expressive to look out through holes cut in paper so as to admit nothing but the eyeballs and the smaller muscles about them, or by cutting out the eyes from different prints in which the face expresses the most diverse emotions.

The result will astonish you. The clown in a circus is a familiar illustration of the above.

Q. What are the active agents of expression of the eye?

A. The muscles about them, including those of the brow, the temples, the region of the nose, corners of the mouth, and even the chin, which combine to lend the eye its expressiveness.

Q. What is the office of the eyeball?

A. Through its movements the eyeball is an indicator of the direction from which an impression comes or to which an expression goes.

Q. Name other manifestations of the eyeball.

A. Health is revealed by its brightness, the reverse by its dulness. In grief the eye is filled with tears, in intense passion it is suffused with blood.

Q. How is a dull state of mind revealed through the eye?

A. Slow movements of the muscles of the eye indicate a dull and sluggish mind.

Q. What indicates mental activity?

A. A quick, direct glance, with immediate response from the muscles of the face, indicates activity, energy, and a practical intellect.

Q. What contrast is to be observed between the gaze of a speculative and a practical person?

A. The speculative person, the dreamer, student, or thinker, is likely to fix his gaze on the distance, while the practical person looks at near objects.

Q. Give some exercises for the eye.

A. No. 1. Raise the eyelid and, holding it steady, move the eyeballs until the pupils are midway between the corners, looking on a line in front and a little above their own level.

No. 2. Turn the eyeballs as far as possible to the right on this level, bring them back to the middle, then turn them to the left. This should be practised until these movements become barely perceptible.

No. 3. Drop the eye as low as possible with the iris midway between the corners. Avoid convergence through looking at the nose.

No. 4. Rotate eye to right on this level, bring back to centre, pause, turn it to the left. Persist in these exercises until full control is secured.

No. 5. Raise the eyes as high as possible, as before, rotate to right on this level, bring back to the centre, pause, then turn to the left. Practise until you can hold and rotate your eyes in these attitudes without a sense of strain.

No. 6. Roll your eyes entirely around, letting the vision extend as far as possible in every

direction successively. Begin from right to left, repeat from left to right.

Q. What is convergence in the eyes?

A. The ordinary gaze of the eye resting upon a single spot three or four paces distant.

Q. What is divergence in the eyes?

A. Gazing from the sides of both eyes simultaneously.

Q. What does this expression indicate?

A. Imperfect intellectual control as in weakness, extreme fatigue, dizziness, drunkenness, or insanity.

Q. How is ecstasy expressed through the eye?

A. By an extended parallel gaze without *definite focus*.

Q. What expresses superiority?

A. Raising the eyeball. The position of the eye, like that of the body as a whole, reveals our attitude toward others.

Q. What indicates inferiority?

A. A lowering of the eye.

Q. How is attention expressed?

A. By turning the eye and fixing it on a person or thing.

Q. How do I show inattention?

A. By a momentary and quick withdrawal of the eye.

Q. How do I reveal self-consciousness?

A. By refusal to gaze upon others and allowing your eyes to wander over your own person.

Q. How may I overcome this fault?

A. By cultivating the habit of gazing straight into the eyes of the person addressed.

Q. How may a staring look in the eyes be avoided?

A. By leaving the muscles about the eye mobile and unfixed.

Q. Mention some other means by which the staring look may be modified and an expression of attention acquired?

A. By a slow and slight nodding of your head up and down, sometimes called the pendulum movement. Extremes in this matter should be avoided. There are persons who make themselves ludicrous by a constant shaking of the head in approval or disapproval of a speaker.

THE BROW

It will be found useful to treat the brow as indicating intellect, the upper eyelid emotion, and the lower eyelid sensation,—the division into the intellectual, spiritual, and physical sides of human nature. This classification is rather in the way of suggestion than of setting forth an inflexible rule; nor is it possible to dissociate those features of the face from the rest.

Question. What do the brows reveal?

Answer. The action or inaction of the brows reveals mental states.

Q. What does a smooth, unruffled brow indicate?

A. A calm mind.

Q. What does a depression of the brow at the root of the nose indicate?

A. Calm reflection.

Q. What indicates calm suffering?

A. A raising of the brow near the root of the nose.

Q. What indicates timidity and vacuity of mind?

A. A depression of the outer edge of the

brow. This depression may be either apparent or real, since the same effect is produced by slightly raising the brow except at the outer edge.

Q. What indicates hesitating reflection involving but slight use of the intellect?

A. Lowering both the outer and inner edges of the brow or slightly arching it in the middle.

Q. What indicates pain, agony, and despair?

A. Raising the inner edge and lowering the outer edge of the brow.

Q. What indicates strong mental excitement?

A. The raising of the outer edge of the brow.

Q. What indicates fury and madness?

A. The lowering of the brow at the root of the nose and raising it at the outer edge.

Q. What expresses terror and fear?

A. The raising of both corners of the brow or lowering it in the middle.

THE EYELIDS

Question. What does the upper eyelid reveal?

Answer. Through its repose or movements the emotional or spiritual side of human nature.

Q. What is the position of the upper lid when the eye is normal?

A. Half-way between the pupil (the black dot in the centre of the iris) and the upper edge of the iris (the circular ring variously colored).

Q. What indicates rejection or indifference?

A. Dropping the lid to the top of the pupil.

Q. What indicates animation or the intention to act?

A. Raising the lid to the upper edge of the iris.

Q. What is the position of the upper lid in deep consideration?

A. Half-way between the pupil and the lower edge of the iris, leaving the eye only slightly opened.

Q. What indicates introspection or subjectivity?

A. Allowing the upper eyelid to cover half the iris.

Q. What indicates exaltation?

A. The raising of the lid to show the white above the iris.

Q. What indicates madness?

A. Raising the upper lid as high as possible.

Q. What does the lower eyelid express?

A. The sensuous and physical side of human nature by its somewhat limited movements. These, however, are capable of much more development than is generally supposed, insistent practice until the muscles controlling it have been made subject to the will alone being requisite.

Q. What indicates sensitiveness?

A. The raising of the lower eyelid.

Q. What indicates pleasure or joyous anticipation?

A. The raising of the outer edge of the lower lid.

Q. What indicates pain or foreboding?

A. The raising of the inner edge of the lower lid.

Q. What indicates sensuality?

A. The raising of the lower lid between the pupil and lower edge of the iris and holding it in a straight line.

Q. What indicates insanity?

A. The showing of the white of the eye beneath the iris.

Q. What indicates slumber and death?

A. The complete closing of the eyes.

THE NOSE

Question. Of what importance is the nose in expression ?

Answer. The nose plays a much more important part in expression than is generally supposed, and its movements are capable of marked development through practice.

Q. How is the normal mental condition indicated by the nose ?

A. By repose of the nostrils.

Q. How is sensitiveness shown through the nostrils ?

A. By the readiness of the nostrils to expand and contract.

Q. How are animal passion and hardness of nature indicated ?

A. By dilation of the nostrils.

Q. How is cruelty indicated ?

A. By contracting them.

Q. How is aggression indicated ?

A. By a lateral wrinkling of the root of the nose between the eyebrows.

Q. How is hatred shown ?

A. By contracting and lowering the nostrils.

Q. How are scorn and anger expressed ?

A. By a dilation and slight raising of the nostrils.

Q. How is contempt revealed ?

A. By elevating and contracting the nostrils. It will be found of great advantage to practise dilation and contraction of the nostrils while keeping the other features of the face in absolute repose. The presence of catarrh and other affections of the nasal passages has a constant tendency to deprive the nostrils and the entire nose of their capacity for expression. Cultivation of the sense of smell gives them increased sensitiveness in recording emotion.

THE MOUTH

Question. How does the mouth rank as an agent of expression ?

Answer. It is the most expressive feature of the face and is generally involved in any change made in the others. It should receive the most constant attention, until it has been made subject to all demands.

Q. What is the normal position of the lips ?

A. Lightly closed.

Q. When do the lips indicate weakness of character ?

A. When the mouth is open and drooping.

Q. What indicates firmness of purpose ?

A. Compression of the lips.

Q. What expresses disapproval ?

A. The compressing of the lips and the lowering of the corners. Increased lowering deepens the expression to disgust.

Q. What shows suspense and self-abandonment ?

A. A slight parting of the lips. Astonishment opens them wider, and they are completely separated to express wonder and awe.

Q. What indicates grief?

A. A slight parting of the lips with depression of their corners.

Q. Horror?

A. Wide parting of the lips with pronounced depression of their corners.

Q. Self-assertion?

A. The protrusion of the lower jaw with compression of the lips.

Q. Joy or pleasure?

A. An elevation of the corners of the mouth and a slight parting of the lips.

Q. Approval?

A. A raising of the corners of the mouth without opening the lips.

Q. What does the habitual drooping of the corners of the mouth reveal?

A. Tendency to aggravate or imagine troubles, and all the disagreeable feelings that go with a sour and discontented disposition.

Q. What does politeness demand in this case?

A. A cheerful expression, one indicative of hope and good cheer.

Q. What may be said of the evidence of unhappiness?

A. It is neither politic nor good form to go about wearing the evidence of unhappiness and

discomfort, thrusting your personal sorrows, real or imaginary, upon your kinsfolk, friends, and, least of all, upon total strangers.

Q. What false expression is sometimes given for attention?

A. Interested attention is often shown by persons who have not studied their faces, by lowering of the corners of the mouth — the true language of disgust.

Q. How may I remedy this fault?

A. Lift the corners of your mouth slightly and give your face an expression of cheerful animation, which is the first requisite of that best of companions, a good listener. Children should be trained from the beginning to keep the corners of the mouth elevated rather than depressed, the more so that a habitual look of cheer and hope has a constant tendency to create a feeling of hopefulness and joyousness.

Q. What is to be done with mouths that are too large and lips that are too thick?

A. It requires great perseverance to overcome these natural defects. You should avoid the appearance of too much flexibility — what may be termed a wobbling of the lips. Where the mouth is uncommonly large it is easily misshapen. When the underlip is too thick a disagreeable

impression may be practically removed by partly covering it with the upper teeth and raising the corners of the mouth. The lips should never be held so as to give the mouth an ugly form. Close the lips softly as if a smile were lurking back of them.

Q. How may the defect of an upper lip which is too short for beauty be changed?

A. Again the raising of the corners of the mouth must be recommended, as it seems to straighten an upper lip which is too short. You should study this before your mirror. A repetition of the sounding of the letter M, thus emphasizing the middle portion of the lips, has often been productive of good results.

Q. What may be said of my face as a whole?

A. It must be remembered that your face is constantly under observation, and the picture it presents should be a worthy one.

Q. To what is the expression of my face due?

A. The expression of your face as a whole is due to inheritance, is accentuated by mental habit, character stamping itself in lines with advancing age.

Q. What lessens disfiguring lines on the face?

A. The more mobile the features and the more constant their activity, the slighter grows the tendency to disfiguring lines.

THE PROFILE

Question. How many types of the face are in profile ?

Answer. Three : straight, convex, and concave.

Q. What do straight lines indicate ?

A. Spirituality and normality.

Q. Concave lines, as when the chin is turned away from the listener ?

A. Intellectuality and coldness.

Q. Convex lines, as with the presentation of the cheeks ?

A. Sentimentality and affection.

Q. How many variations are there of these lines ?

A. As each feature may in turn present lines either straight, concave, or convex, the variations and combinations are without number. Every person should make a study of his own face in profile and habitually present the most worthy picture. It should be borne in mind that the outline of your head includes the hair, which should be arranged with reference to it.

Q. What have your surroundings to do with your appearance ?

A. Everything. Besides, it is as easy to select a background of wall paper and furniture which will enhance your appearance as it is to be content with an unbecoming one. A harmonious environment, not only of congenial spirits but of form and color, takes your mind from yourself and helps to produce mental poise. Proper surroundings react upon your mood, permitting you to be at your best.

THE HEAD AND NECK

Question. How important is the habitual carriage of my head and neck?

Answer. Its importance cannot be exaggerated.

Q. What is the effect of carrying my chin too high?

A. It produces a disagreeable effect upon the observer, throwing into undue prominence the less intellectual portions of the face, especially the jaw bone.

Q. What is the effect of carrying my chin too low?

A. It gives an impression of humility.

Q. How may I overcome these faults?

A. By mastering the muscles of your head and neck. The following exercises will be found useful:

No. 1. While seated hold your head in its normal position midway between the shoulders, your chin neither elevated nor depressed. Allow it to drop forward slowly until it overbalances itself and falls lifeless upon your chest. Bring it to normal position with ease and control.

No. 2. Allow your head to fall slowly backward until it drops on your neck. Return to normal position as before.

No. 3. Permit your head to droop slowly to the right until it falls on your shoulder. Repeat the exercise to the left.

No. 4. Let your head roll freely from one shoulder to the other, across the chest in circular motion.

No. 5. Let your head describe the largest circle possible, with the muscles first fully relaxed and then tense and in strong opposition to each shoulder, making the exercise as difficult as possible. Avoid over-strain. This will be found an excellent remedy for sleeplessness.

No. 6. Give your head a backward and forward movement after the manner of the little porcelain mandarins. When done without exaggeration, this differential inflection of the head is a graceful accompaniment of conversation, and is an essential act of deportment as opposed to staring with the head unflexed upon the neck.

Q. What do these exercises produce?

A. Flexibility of the neck and shoulders. Persisted in, they give perfect elasticity to the head in all its movements and enable you to simulate fainting or a state of unconsciousness.

Q. What is the importance of the shoulders in expression?

A. They do much toward expressing physical conditions, being carried normally in health and droopingly in illness, weakness, age, and weariness. In the same manner they reveal corresponding conditions of emotion, passion, and sensibility, the expression of the face furnishing the key to their complete significance.

Q. What do they express by a stooping and bending forward position?

A. Advancing years to the point of old age.

Q. What attitude of the shoulders should be habitual?

A. When the mind is centred on the heart region, with that portion of the torso prominent, the chest and shoulders will fall into an easy, normal position, neither too high nor too rigid, since such an attitude would express self-sufficiency and a sense of undue importance. The exercises following will be found useful in correcting false habits and insuring normal carriage.

No. 1. Standing at ease, raise the shoulders to the highest point possible, then relax them fully, allowing the arms to hang lifeless. Now swing the body from the ankles alternately to the right

and to the left, permitting the arms to sway freely from the shoulders across the chest and back. The swing of a driver's body when he is warming his hands in winter will suggest the movement.

No. 2. Carry your shoulders forward as far as possible, as if to make their points meet without either raising or lowering them. Relax, agitate the arms and body as before.

No. 3. Carry your shoulders as far back as possible, so as to make their points approach at the back, neither raising nor lowering them. Relax and swing as before. The will should be entirely withdrawn from the hand and arm.

No. 4. Lower your shoulders straight downward to their lowest point, then carry them upward, then backward, and finally downward, making the back concave, thereby expanding the chest to the fullest extent. Relax and agitate the body and arms as before. Do this repeatedly.

No. 5. Revolve your arms in their sockets, by the combined use of the muscles of the back, breast, and neck, using as many of these muscles as possible in the process. Let your arms hang as if lifeless, and avoid twisting your mouth in accompaniment. Rotate both shoulders forward,

then both backward, then one shoulder forward and the other backward alternately.

Q. What service do these exercises perform?

A. They remove from the chest all sense of stiffness and angularity and fill out the hollows by developing the muscles and expanding and enlarging the lungs.

THE TORSO

Question. What is the first element in the picture you present?

Answer. Your feet as a base. To look well you must stand well.

Q. What is the second element in the picture?

A. The poise, or habitual position, of the trunk or torso.

Q. What is the effect of the undue prominence of any part of the trunk?

A. It often produces a false impression. For instance, many women of fine intellectual attainment and real refinement have carelessly fallen into the habit of making their abdomens unpleasantly prominent, thereby forming a shelf for their folded hands. Others raise their chests unduly, which gives the impression of egotism.

Q. What basic law is applicable in this connection?

A. The law of correspondence.

Q. Give this law.

A. The body is the outer physical means of revealing the inner thought, which is the real

man, and it should be truthful in all its manifestations.

Q. Does the truthful expression of the body prevail?

A. No; both men and women are careless in this respect. You may be all that is excellent within, but if your bearing and manners lack excellence, your friends, acquaintances, and all who see you, will be none the happier for the picture you present.

Q. How should the knowledge of this affect me?

A. The thought that allowance must be made for you is a disquieting one, and one which should put you upon inquiry.

Q. How is the body divided?

A. Into head, trunk, and limbs, this last meaning both legs and arms.

Q. How is the torso divided?

A. For analysis in expression it is of service to divide it into three regions.

Q. What does the uppermost region express?

A. The uppermost region, the chest, expresses the intellectual principle of being. While it is an inexplicable psychological problem, the fact remains that persons suffering from remorse involuntarily and instinctively in expression bring

their hands to this line of the torso, thus signifying that it is the seat of conscience.

Q. How is the middlemost division of the torso classified ?

A. As the emotional division, because it contains the heart, popularly considered the seat of the affections. This has no basis of truth, however, but serves a purpose in analysis. It has been found that the hand and arm naturally seek this division of the torso when expressing emotion, poetically considered as springing from the heart.

Q. What is the third division of the torso ?

A. The abdomen.

Q. How is it classified ?

A. As the physical division. This classification will be found useful, and has the benefit of extended criticism which it has well withstood, but it possesses no especial sanctity and is to be used as a working hypothesis rather than as a scientific formula.

Q. What does a depression of the upper third of the trunk or the chest region signify ?

A. Humility or weakness, either physical or mental.

Q. When may the depression of the chest be attributed to a mental cause ?

A. When the eye is drooped as well as the chest.

Q. What impression does the undue raising of the chest leave?

A. A sense of egotism, a magnifying of self.

Q. What does a depression of the middle region, sometimes called the diaphragm or heart region, produce?

A. Weakness and servility.

Q. What impression does the prominence of this region produce?

A. It lends an appearance of emotionalism and in a sense induces it. The attitude of the soldier, with chest unduly raised and the lowermost region unduly depressed, is not only ungraceful in its stiffness and impossible as a pose in sculpture, but it is a part of that ancient tradition which demanded that the warrior must be terrible for his foes to gaze upon.

Q. What does the prominence of the lower third of the trunk, the abdominal region, express?

A. Grossness and sensuality.

Q. What is the effect of the undue withholding of the lower third of the trunk?

A. This attitude lends an appearance of unreality to the entire frame and tends to an ungraceful and unhuman manner of walking.

Q. What is a good position of the torso?

A. The gratifying picture is that in which no portion of it is given excessive prominence or excessive depression. Just as a person is well dressed when no article of apparel dominates the rest, just as a room is well furnished when no article of decoration or furniture holds the eye, so the torso is well poised when no element in it shows over-emphasis.

Q. What social planes are indicated by the habitual position of the torso?

A. Superiority, inferiority, and equality.

Q. Give an exercise to test the poise of the torso.

A. Swing your arms in front across the larger part of the torso while in an erect position. If they swing freely without contact with the abdominal region, the position is usually good.

Q. Have rules any value in respect to the torso?

A. Yes; when they are adapted to the individual.

Q. What disposition should you possess?

A. The disposition to throw off false developments, mannerisms, and unintelligent habits, thus leaving your personality free to express itself by taking on the simpler and finer lines intended for you by nature.

Q. Give some exercises for the development of the torso as a whole.

A. No. 1. Sit in a chair that enables the torso to maintain a normal attitude without undue stiffness or relaxation. Let the spinal articulations rest at ease against the chair back, the hips as well. Let the chest and shoulders assume a normal attitude, neither raised nor lowered. The body as a whole will be in a passive and receptive condition. Now move the torso forward from the waist line, using first the muscles of the waist and then those of the chest, shoulders, neck, and head; let the exercise of the energy required move like a wave up the trunk. The body will move forward, the head in compensating opposition backward, until the attitude is one of animation and preparation for any activity. Now reverse the movement, letting the trunk sink slowly back to its first position, beginning again with the waist and following with the muscles in order as described above, until a state of negation and passivity is re-attained. In the forward movement it will be found that the breast protrudes while the back follows: in reversing the exercise, the spine describes an outward curve, while the chest is somewhat concave.

No. 2. Sitting as before, move the trunk from the waist upward obliquely forward to the right until the attitude of expectancy and readiness is attained; then back. Repeat with the movement to the left; and back. Sitting as before, let the trunk describe a half-circle around to the right, and back; then around to the left, and back. Let the movement begin at the waist and travel upward, the head moving in opposition to maintain the balance and gracefulness of poise.

No. 3. Sitting as before, place the hands on the hips, the elbows akimbo. Now rotate the trunk from the hips to the right in a complete circle, keeping the muscles of the abdomen as quiet as possible, and depending largely upon the muscles on and between the ribs. Repeat to the left, as before.

No. 4. Sitting as before with the hands on the hips, rotate the trunk to the right, using the abdominal muscles as much as possible. Repeat to the left.

No. 5. Stand at ease and let the trunk fall forward with entire relaxation from the waist upward, arresting the movement at the waist line. Repeat, falling backward. Repeat to the right; then to the left.

No. 6. Standing as before, let the trunk fall

forward. When the motion is arrested at the waist line, rotate the relaxed trunk to the right by the use of the hip joints and abdominal muscles. Repeat to the left. Then rotate in a circle, first to the right, then to the left.

During all these exercises the hands and arms are to rest lightly on the hips, as in the four sitting exercises, or hang loosely from the shoulders in the two standing exercises. At no time are they to be tense or held rigidly at the shoulder, elbow, or wrist.

THE ELBOW

Question. Give the attitudes of the elbow and their significance.

Answer. When the elbows are in a normal condition with the arms hanging loosely at the sides, they express self-possession, ease, receptivity, and due modesty.

Q. What do they express when obtruded or held outward from the body?

A. Conceit, self-assertion, and combativeness.

Q. What do they express when turned inward close to the body?

A. Rusticity, self-subordination, humility, weakness, and awkwardness.

THE WRIST

Question. Of what use is the wrist in expression?

Answer. It carries the hand to whatever height is required in a gesture and assists speech in describing shapes and dimensions. An example of the use of the wrist in expressing and aiding the thought is found in Hamlet's line, "Look here, upon this picture, and on this." The reference is to actual portraits of the two brothers, Hamlet's father and his uncle, and not to pictures in the mind's eye. In addressing his mother, he would raise his hand to the level of his breast, there to refer to the miniature of his father, worn around his neck; then, carrying the hand slightly above the top of his head with an outward inflection, he would indicate the portrait of his uncle hanging on the wall. Were the portraits to be regarded as imaginary, Hamlet would look into space with a vague introspective eye and a slight movement of the head up and down, and in a tone of affection say, "Look here, upon this picture," signifying that of

his father; then with an expression of disgust in both face and voice, say, "And — on this," accompanying the latter "this" with an attitude of defiance.

Q. When should I point at an object?

A. When pointing makes a degree in gesture. If, for example, you wish to designate a certain book, you would say, with a glance of the eye and a slight bowing of the head, "Hand me the book upon the table." If not understood, you would add a slight wave of the hand, saying, "The one nearest the lamp." The meaning not yet being caught, the forefinger would be used to point as you say, "The one in the red cover." In public, during conversation or recitation, never point at objects when a glance of the eye or an inclination of the head is sufficient.

Q. How does the hand rank as an agent of expression?

A. An aristocratic old lady once said to me, "Let me see his hand and I will tell you his social status." Next to the face the hand is the most expressive agent of the mind, as it is the most useful and most characteristically human. The motions of the hand indicate birth, refinement, education, cultivation, style, or the lack of one or all of these, even more clearly than the

face, which is constantly schooled to more or less concealment and repression under pain or emotion. It is known to lawyers that the hands will betray untruth, even more quickly than the mouth or the eye. In fact, it is the first requisite of the successful lawyer to keep his eye unabashed and open. Control of the hands and forcing them to counterfeit gesture are the last accomplishments in his art. We see, then, that the language of the hand is completely and characteristically its own, and is often expressive beyond the power of words. Astonishment, fear, grief, self-abandonment, have no such phrasing by the pens of the mightiest poets as the hands of the untutored may portray instinctively. It is by the hand that man is differentiated most of all from the brute, not merely in gesture but in his work and his play. He alone, of all creation, fashions tools with the hand to aid the hand, and by these he practises every art, whether fine or rude. So far has he gone that to the deaf and dumb the hand takes the place of all language, while among tribes not yet made wise by civilization the hand speaks a universal language, requiring no interpreter.

Q. Give some exercises for freeing the hand of stiffness.

A. No. 1. Extend the arms directly forward,

palms down, energize and move stiffly up and down, then surrender the hands at the wrists, leaving them as limp and lifeless as an unfolded handkerchief, and shake them — with no effort of the hands themselves — lightly up and down.

No. 2. With the arms as before, shake them from side to side, — forget them, let them go, — be unmindful of having hands for the time being, imagine you are sowing wheat or scattering sand, with all the fingers relaxed and mobile.

No. 3. Place the palms facing each other, draw them stiffly apart, then relax, and wave them lightly back and forth, letting the energy cease absolutely at the wrist.

No. 4. Place the palms upward and move the arms stiffly up and down, then relax, and shake the hands as if throwing drops of water on the chest from the ends of the fingers.

No. 5. With the arms extended and hands relaxed, turn the hands round and round, rotating them lightly from the wrists, move them from left to right, like the hands of a watch, then from right to left.

No. 6. With the arms extended, hands relaxed, palms facing each other, shake them easily up and down from the wrist somewhat as in a gesture of warning or threatening. The

flexibility sought at the wrist must extend to every joint of the fingers and thumbs during these movements.

These exercises free the hands and fingers from the control of the will; the following serve to control them upon demand :

No. 1. Hold the hands easily, palms up, close the tips of the fingers around the tips of the thumbs and expand the hands, keeping an equal space between the fingers, then contract them as before. Repeat again and again, with all the muscles energized.

No. 2. Hold the hands downward and out, the palms upward. Make a tight fist, and holding all the energy possible in the fingers and thumbs, expand them to their fullest extent, keeping every joint rigid and under full control. See that an equal space is kept between the fingers. Then contract the hands slowly, keeping them fully energized into a tight fist, as before.

No. 3. Place the tips of the second and third fingers against the tips of the thumbs, the fourth and little fingers somewhat curved, and expand the hands smoothly until they are wide but not stiffly opened. Then close them with the same flowing rhythmical motion, letting the energy flow easily into joint after joint of the fingers,

and preserving equality of spacing between the fingers.

No. 4. Place the tip of each finger successively against the tip of the thumb, and expand and contract the two with as much muscular effort as possible, paying no attention to the other fingers. Nothing can be better for the education into pliancy and lightness of an expressionless and stiffened hand than these somewhat difficult movements, which impart increasing ability to express the lightest shade of thought.

Q. How is the hand divided for the purpose of expression?

A. Into the palm, back, edge, and thumb. One of these is invariably presented in gesture; the forefinger is also to be considered.

Q. What does the palm express?

A. Frankness and openness of character. It reveals and affirms, gives and receives, holds and carries, asserts and commands.

Q. What does the back of the hand express?

A. Repression, concealment, and negation; as "no," "never," "not at all." Rejection and denial are always accompanied with the exposure of the back of the hand, palm down.

Q. What does the edge of the hand express?

A. The desire to define. It is used by persons

of determined and positive dispositions. It is characteristic of persons of a legal mind. Sometimes one finger is used, sometimes two, three, or the whole of one or both hands, the edge always being presented first. In Jiu Jitsu, the Japanese method of fighting, the edge of the hand is used with even more effect than the Caucasian fist. It is presented instinctively with a sweeping movement of the arm to signify dismissal, to open and clear the way, and is often expressive beyond words in signifying entire dissension from a plan under discussion.

With a movement of the arm returning to the breast it signifies fear; and self-protection, when the elbow completes a gesture of defence.

THE HAND

Question. What are the expressions of the thumb ?

Answer. The prominent presentation of the thumb is indicative of lack of education and of self-assertiveness.

Q. Is the forefinger important in expression ?

A. Yes ; it leads the other fingers in gesture and is used in threatening and in playful chiding. It may be made as disagreeable by over-use as habitual giggling or weeping.

Q. Is the fist important in expression ?

A. The clenched fists express the most violent emotions called forth in heated argument, preparation for making or resisting an assault, and self-control under marked provocation.

Q. Give some suggestions for expression in the hands.

A. No. 1. For denial and rejection, hold the hand pendent from the wrist, bring it toward the body, and with the palm outward give a pushing movement away from the body. This gesture may be reinforced or modified by

movements of the head and trunk, as in the following instance :

The situation takes place in the play "Mother and Son," in which the boy has forged his mother's name in order to secure valuable papers. He is detected, and sues for pardon. The lamented Madame Janauschek, as the mother rejecting the too long delayed overtures of her son, turned her head from him with the gesture of refusal just indicated, and at the same moment moved her torso — as the seat of the heart, or affections — toward him, signifying that while her intellect refused to hold him guiltless, her mother's love still yearned for and clung to him.

No. 2. For impatience and irritation, tap the fingers on a table, the arm of a chair, your knee, or any other object, or snap the fingers and thumb, indicating impatience to the point of irritation. This is often accompanied by a similar tapping of the foot, a flashing of the eye, or the biting of the lips.

No. 3. For concealment and deceit, the back of the hand is presented, the palm being withheld from observation.

No. 4. For disclosure, present the open palm.

No. 5. For inquiry, expand the fingers from the thumb outward, and toward the object in

question. Close the fingers toward the thumb upon gaining the information. For example, a band is heard playing in the street. You ask, "What is coming?" The weight is carried to the foot in advance, the knee is bent, the eyes are animated, and the hand is extended, palm up, with the fingers opening. A circus parade comes into view. "Oh, it's the circus!" The body returns to its normal position, and the hand closes itself lightly toward the thumb.

No. 6. For curiosity, point the forefinger with a general distortion of the hand, accompanying this by a tensing of the figure, a protrusion of the lips, and a wide opening of the eyes. With other similar extravagances of expression, this attitude is denied harbor among persons of refinement, but falls naturally to the share of the low comedians and clowns.

No. 7. For satisfaction, rub the palms together, which also expresses joyful anticipation.

No. 8. For support, hold the hand out, palm upward. This relates to ideas as well as to material things. For instance, a politician says, both hands extended and palms upward, "Gentlemen, I will support you in this matter throughout this campaign."

No. 9. For surrender, extend your arm, hand

closed and palm downward; with a quick opening of the hand, you surrender a material object. This gesture of the hand is used in giving up ideas as well.

No. 10. For malicious triumph, rub the palms together excitedly, with a rigidity of the arm and a cruel expression of the face.

No. 11. For affection, stroking and patting with the hand is sometimes used as an accompaniment of tender words.

No. 12. For forming an idea or plan, rub the thumb in the palm of the hand, and over and around the back of the half-closed fingers.

No. 13. For suspicion and detection, rub the thumb gently over the tips of the fingers. In the *Louis XI* of the late Sir Henry Irving, this gesture was highly characteristic.

No. 14. For self-possession and power, fold the fingers upon the palms, with the thumbs resting at the side of the first finger.

No. 15. For self-assertiveness, carry the thumbs upright.

No. 16. For struggle and resolution, press the thumb closely across the tightly closed fingers.

No. 17. For exasperation, crook the first joint of the fingers and thumbs toward the centre of the palm.

No. 18. For animation and attention, with the palm outward straighten the fingers and hold the thumb slightly apart.

No. 19. For vehemence, raise the hand tense and energized, palm outward.

No. 20. For tender invitation, extend the open hands, with the palms up and the ends of the fingers slightly curved. This gesture is usually accompanied by a reaction of the torso back from the person invited.

No. 21. For indifference, hold the thumb in the palm of the hand.

No. 22. To represent death, contract the thumb strongly into the palm. The practice of these attitudes together with such others as you may reason out for yourself will be found to be the most rapid method of deliverance from any monotony of expression caused by habit and mannerism. These expressions of the hand are to be combined with the suitable expressions and attitudes of other parts of the body, practice being urged until the coördinations are complete and instinctive. The inevitable result will be not merely to enlarge the sphere of expression, but to give increased intellectual and emotional force to the mind.

THE ARMS

Question. What is the use of the arms in expression?

Answer. They express various stages of emotion and passion, widely dissimilar. These useful and expressive limbs contain supple and smoothly moving joints, at the shoulders, the elbows, and the wrists, graceful movements flowing rhythmically from each succeeding joint to the other, the wrist leading. By failure to use these articulations, which are true speaking centres, you give evidences of awkwardness. For instance, a little boy pointing to a bird in a cherry tree, using his arm as stiff and straight as a ruler, says, "Right up there!"

Q. Give some exercises to develop grace in the arm?

A. No. 1. Raise your right arm directly in front of you, the hand drooping at the wrist, palm downward, and let the wrist lead to right until the arm is on a level with the shoulder. Reverse the wrist and bring the arm back with control, letting the movement flow through the articulations of the arm.

Repeat with the left arm; then with both arms at once. Continue these movements until your arms lose all sense of stiffness.

The conspicuous action of the wrist, elbow, and shoulder required in this exercise is not used in gesture except as a burlesque.

No. 2. Standing in the normal position, raise your right arm before you to a level with your chest, your wrist leading; then describe with the hand and arm a series of figure-of-eight movements, from centre to right, moving the arm as far to the side as possible without elevating it above the shoulders; then dismissing the movement with a slight rotary motion of the hand, letting the arm fall easily to the side of the body. Repeat with the left arm, then with both arms.

No. 3. Raise the arms until they point directly upward, making the figure-of-eight movement as before.

No. 4. Vary the preceding exercises by presenting the edge cutting the figures with the sides of the hand instead of the palm.

No. 5. Using the arms as in the foregoing exercises, on different planes, letting the hands carry the arms in like movements, undulating like a feather blowing in a slight current of air. These

exercises will give lightness, delicacy, and grace to gestures, but are to be avoided as gestures in themselves, since they are meaningless and may become as objectionable as a persistent tremolo in the voice.

No. 6. Extend the arms directly in front, the wrist leading. Rotate the arm with the hand passive until the palm is upward and the hand still drooping. Energize both arm and hand. Close the fingers in the hand, bend the wrist upward as far as possible in rhythmical succession, and follow with the elbow, raising this last until the bent arm is level with the shoulder. There unfold the elbow, wrist, and fingers in rhythmical succession and return to the normal position. Repeat with left arm, then with both, until the joints of the fingers, wrist, and elbow can be closed and unfolded quickly and rhythmically in any direction and in all attitudes.

No. 7. Raise the right arm straight out and above the head as far as possible, leaving the hand passive and inert. As the movement flows out to the right, the weight is to be transferred to the left leg and foot. Let the arm drop to the side. Repeat with the left side and arm, letting the weight flow rhythmically into the right leg and foot. Then raise both arms as high as possible,

keeping the arms under control as they are brought down to the side, ending with little rotary movements of the wrist and hand.

No. 8. Repeat the exercise with the right arm, the left arm, and with both arms carried directly in front to the highest point. Repeat with them carried obliquely forward.

In surrendering the arm from any outward or upward position avoid carrying it back stiffly. On the other hand, do not let it fall heavily with a thud. It should be stretched as an elastic band is stretched, and upon withdrawal of the will should descend with elasticity.

No. 9. Repeat exercises No. 8 and No. 9, raising the hand to its highest possible point; then reverse the wrist and bring the arm back to the sides, under control, letting the movement flow rhythmically through all the successive articulations of the arm.

No. 10. Repeat these exercises, leading with the upper arm rather than the wrist; then withdraw the energy from the arm, bringing it slowly back to place.

Q. How are parallel movements made?

A. In succession rhythmically, one agent of expression leading and the rest following, except in instances where you wish to describe, for

instance, a narrow path, when the movement of both arms would be simultaneous.

Q. How are opposition movements made ?

A. Simultaneously, as if the movements sprang from the same source and at the same instant.

Q. Why is this ?

A. One compensates the other to preserve the balance.

Q. Give some exercises to perfect opposition movement.

A. No. 1. Move the body to the right, raising the right arm and with the motion of the body, the wrist and ankle leading and the left arm following. The head moves to the left in opposition. Then move to the right as the body moves to the left. The right and left arms follow the movement of the body. Repeat the exercises by moving the body to the left, the head moving in instant opposition as before, the left arm and then the right following the movement of the body. Repeat obliquely.

No. 2. Bend the body forward at the waist line, letting the arms swing backward in opposition.

No. 3. Bend the head forward upon the chest, raising the arms, wrists leading. As the head is returned to its normal position, let the arms likewise drop back to place.

No. 4. Step forward from the normal position strongly with the right foot, bending the knee, raising the left arm forward obliquely and the right arm backward obliquely from the sides. Return to the normal position with an elastic spring of the leg. Repeat, advancing the left foot, moving the right arm forward obliquely, and the left arm backward. Repeat these movements until you are able to make them as fast as they can be called out.

No. 5. Advance the right foot, carrying the weight upon the right leg, and at the same moment raise the right arm in a spiral or twisted movement inward to its utmost height, index finger prominent. Return to the normal position.

Repeat by advancing the left leg and raising the left arm.

No. 6. Kneel on the left knee, the left hand on the breast and the right arm extended as in appeal. Rise. Kneel on the right knee at the same moment, clasping the hands in entreaty. Rise. Kneel on the left knee, at the same moment extending both hands in supplication.

Repeat these exercises, first with one side and then with the other until the movements are perfected and can be made at will. Kneel on both knees, clasp both hands, extend the trunk and

arms forward, and finally drop on the face, using the arms for protection as you fall. This should be practised with care. It is well to have some one hold your extended hands, thus helping you to break your fall, until complete relaxation has been acquired.

No. 7. Raise the right arm, the wrist leading. At the same moment lower the head upon the breast. Carry the arm to the right, the wrist still leading, at the same moment carrying the lowered head to the left. Raise the left arm similarly, and, as it rises, bring the head back to the normal poise. Cross the hands upon the breast, at the same moment lowering the head as before. Stretch the arms out horizontally while raising the head. At last, surrender the arms and let them drop to the sides. Throughout see that the movement flows rhythmically into the successive articulations.

Repeat the exercise, reversing the movements.

In repose the arms fall lightly just in front of the hip, one somewhat higher than the other. They should never be permitted to hang in parallel lines, as if the hands had weights attached.

Q. Give some significant attitudes of the arms.

A. No. 1. For subjection, carry the arms back of the body, clasping the fingers tightly together.

No. 2. For reflection, place the arms behind the body with fingers lightly clasped; lower the head slightly.

No. 3. For exaltation, raise the arms forward to their full height with the fingers and thumb equally separated.

No. 4. In generous emotions, welcoming, showing good will, and extending mercy, the arms are extended horizontally at the sides or directly forward.

No. 5. For suspense of will, as after an active gesture and while waiting for a new impulse, drop the hands lifelessly on the breast, pressing the elbows to the sides.

No. 6. For resignation, cross the arms upon the breast.

No. 7. For suppressed emotion, fold the arms tightly upon the breast, raising the elbows. This is seen in characterizations of Cassius in "Julius Cæsar."

No. 8. For self-assertion, boasting, insolence, and disregard of others, the hands on the hips, the arms akimbo.

No. 9. For passion, carry the arms forward, palms down, the fingers extended widely and stiffly, and the trunk moving backward in opposition.

Practice of the transitions given tends to induce the feeling or state of mind indicated, adds grace to your body, putting your thoughts in accord with these expressions and giving you versatility and truth in gesture.

THE LEGS AND FEET

Question. Where are the largest muscles in the human body found?

Answer. In the thighs and calves of the leg.

Q. For what purpose are they constantly used?

A. For walking, running, ascending; descending, lifting, carrying, rising, and standing.

Q. What is the result of this constant use?

A. The legs are found to be the most powerful means for expressing action and physical strength. Used in conjunction with the head and trunk, they go far toward conveying the individuality.

Q. Give some exercises for elasticity in the feet and legs.

A. No. 1. Stand with your heels together, your feet forming a right angle; rise slowly and steadily on your toes to the highest point attainable, preserving an even balance. The movement is performed almost imperceptibly. Lifting your heels slightly, pivot on the balls of your feet from right to left, then from left to right.

No. 2. Stand with your feet slightly apart, the

weight resting equally on both feet; sway the body slowly forward until its weight rests wholly on the balls of the feet without lifting your heels from the floor; then sway backward until the weight rests entirely upon the heels, without lifting your toes from the floor.

No. 3. Stand with your feet slightly apart, the weight on both; withdraw the weight slowly from the left leg and place it entirely on the right, your head following the direction of the shifting weight and your trunk taking the opposite direction; reverse the movement gradually, withdrawing the weight from your right leg and placing it on your left, moving the head and trunk in opposition as before.

No. 4. Stand with your right foot advanced and your head on a line with the toes of the left, the weight resting equally on the feet; gradually transfer the weight to the leg advanced until the weight is entirely borne by that member, the feet remaining firm on the floor, the knees and hips free and unstiffened, your head following the direction of the weight, and the trunk or torso moving in opposition as before. Repeat the exercise with the left foot advanced.

No. 5. Stand with your feet slightly apart, the weight on the soles of both. Gradually transfer

the entire weight to the right foot; then lift the left foot and swing it in a circle forward and around the right leg, the left leg swinging without stiffness at hip and knee, your head following the foot slightly and your torso moving in opposition. Transfer the weight to your left foot and swing the right leg. Do not lose your balance.

No. 6. Stand with your right foot advanced, your head on a line with the toes of the left, the weight equally sustained by both feet; rotate the body at the ankles, first to the right, then to the left, as far as possible, the head turning in opposition, leaving the weight equally distributed between the feet. Repeat with the left foot advanced, the body moving in opposition as before.

No. 7. Stand with your heels together, your feet forming a right angle; keep your body and head erect, and bend your knees as much as possible without lifting the heels from the floor or losing your balance.

No. 8. Stand with your feet slightly apart at the heel; take a step forward with a springy, dancing movement, bending the knees and keeping the upper part of the body in poise. Return to position and bend the knees, raising the heels slightly as in waltzing, and marking time rhythmically, as, one (forward right foot), two

(back to place), three (forward right foot), four (back to place). Repeat movement with the left foot.

Then take a step backward, one, two (forward to place), three (backward right foot), four (forward to place). Repeat the movement with the left foot, and continue the exercise by taking a step horizontally to the right side, swinging the body easily around. Mark the time as before. The entire exercise is completed in twenty-four movements.

THE COURTESY

Question. Describe the evolution of the courtesy.

Answer. Standing with your feet slightly apart at the heel, retire the right foot one step, place the weight on the foot so retired and sink a few inches at the knees, leaving the trunk and head erect. Repeat the exercise several times, sinking a few inches farther each time. At the eighth movement the courtesy should be complete, the body resting on the foot retired and the head bowed. Repeat, retiring the left foot.

Q. What can you say of the movements in these exercises?

A. They are sinuous, not angular; the muscles are flexible, not stiffened, and the transitions are thus accomplished with the suppleness of feline grace.

Q. Does the practice of these exercises destroy individuality?

A. No; there need be no fear that bringing of your body into its normal poise and attaining grace and freedom in motion will rob it of its individual expression.

Q. How does the attainment of physical poise affect my mental attitude?

A. The freedom imparted to your body by the attainment of normal poise will find immediate reflection in your mental attitude, producing a satisfaction akin to that of being well and suitably dressed.

Q. What should I do if the exercises seem difficult?

A. If the exercises seem difficult, you must remember that in the art of expression, as in all art, the chief difficulties lie at the threshold of the subject.

Q. What is the result of neglecting these exercises?

A. Neglect of these simple exercises leaves you hampered in all your work.

Q. What mental conditions are expressed by attitudes of the feet and legs?

A. Repose, attention, indecision, suspense, vitality, feebleness, respect, subservience, vehemence, antagonism, exaltation, energy, reserve, weariness, exhaustion, and idiocy.

Q. When do the feet and legs express repose?

A. When one foot is a little in advance of the other, the weight resting chiefly on the ball of the back foot.

Q. Attention?

A. When the weight rests on the advanced foot, with the back leg relaxed.

Q. Indecision?

A. When the weight is equally distributed upon the feet, which are held lightly as in asking the question, "Shall I go or shall I stay?" The intention to advance carries the weight upon the forward foot, the intention to retreat brings it back to the retired foot.

Q. Suspense?

A. When the weight is carried on the foot advanced, and the foot to the rear rests sideways.

Q. Vitality?

A. When you walk with the impelling force from the thigh, in vigorous strides.

Q. Feebleness?

A. When the feet are a little apart, with the toes on a line. Old people and children walk this way.

Q. Subservience?

A. When the heels are held closely together, with the weight on the balls of both feet; for example, the common soldier before his officer, the butler and valet before his master, and a man in acknowledging an introduction to a woman.

Q. Vehemence?

A. When the muscles of the leg in advance are tense, as if ready for action, and the knee is bent.

Q. Antagonism or defiance?

A. By withdrawing one foot backward and standing rigidly with both knees unbent.

Q. Exaltation?

A. When the weight is entirely on the foot advanced, and the leg behind remains at ease. The raising of the heel of your back foot expresses intensity, and the more pronounced the feeling the higher the heel is raised.

Q. Energy in reserve?

A. When the weight rests on your back leg and your forward knee is somewhat bent. Augustus St. Gaudens' statue of Lincoln at the entrance of Lincoln Park, Chicago, is a good illustration of this attitude.

Q. Weariness?

A. Standing with the feet held widely apart with the toes on a line. Standing or walking with the body carried in this position also expresses familiarity, vulgarity, bluster, pomposity, dizziness, and intoxication. The distinction between these conditions is largely shown by the expression on the face.

Q. Exhaustion?

A. When the weight rests on your back foot and the knee of it is bent while the forward leg is held straight, it indicates exhaustion of energy tending to prostration and falling.

Q. Idiocy?

A. When the heels are apart and the toes turned inward.

Q. Faintness?

A. When both knees bend and weaken, letting the body sink down, collapsing, finally falling forward or backward.

These attitudes are typical and indicate complicated states of mind, some with one element predominant, some with another. They should be practised and analyzed until they become second nature, enabling you to express quickly the slightest mental change. Your head moves forward or backward with the leg upon which the weight or tension rests, your trunk moving in opposition to preserve your balance.

HOW TO FALL

Withdraw the energy and vitality from any given portion of your body at the demand of your will. Falling exercises require great care in their performance before they can be done with ease and safety.

Question. How do you fall backward ?

Answer. Let your whole weight rest on your back leg and bend the knee of it as low as possible ; withdraw the energy from your trunk by degrees, rotating it toward the bent knee, the hip of which is the first to touch the floor, the torso following, succeeded by the head. The bent knee, in fact the whole body, is then straightened without rigidity.

Q. How do you fall forward ?

A. Your entire weight rests upon your foot in advance ; bend the knee of it as far as possible. Withdraw the energy from the trunk, which comes into contact with the floor, first, above the knee so bent, succeeded by the head. Protect your face by the arm corresponding to the knee in advance. Straighten your body without rigidity.

Q. How should you rise from a fall on the right side ?

A. Raise your body upon the left elbow with the weight on right knee. Transfer the weight to the left foot and spring lightly to the standing position. It is well to acquire confidence in your power to fall without personal injury by practising upon your own bed or some surface equally pliable until you can fall without a sense of fear.

PART IV

PART IV

OUR LANGUAGE

Question. What is speech ?

Answer. The faculty of uttering articulate sounds or words.

Q. What is spoken language ?

A. It is a form of utterance peculiar to man, the principal distinction between him and the brute creation.

Q. Where did the language of civilized voices originate ?

A. With the Aryan race.

Q. What is the meaning of the word Aryan ?

A. An ancient national name in Sanskrit, signifying "noble or honorable."

Q. Where was the Aryan language first spoken ?

A. Probably in the eastern part of ancient Persia.

Q. What is the supposed evolution of language ?

A. In the beginning it consisted largely of

signs ; later the people began to notice and distinguish between sounds ; finally these recognized sounds were put into the form of words, then words into sentences.

Q. How many words are used at the present time in the English language ?

A. About four hundred thousand.

Q. How many words does an uneducated man use ?

A. A thousand or more. He may understand several thousand.

Q. How many does a man of average culture use ?

A. Three or four thousand.

Q. How many do authors use ?

A. They use a much larger vocabulary. Milton used eight thousand ; Shakespeare fifteen thousand. You should add to your vocabulary daily.

Q. In what way are changes in any spoken language constantly made ?

A. Through the contribution to it which every individual speaker born into the world makes.

Q. How many languages are spoken ?

A. From this point of view, the number of languages is limited only by the number of speaking people on the globe.

Q. What is the history of language on the island of Great Britain ?

A. Celtic was the first language spoken in Great Britain by the earliest historical inhabitants, the Celts, who formerly overran all western Europe.

Q. Where did the Celtic language originate ?

A. Celtic, Greek, and Latin, all originated with the Pelasgians, a prehistoric race, who inhabited Greece and the borders of the Mediterranean.

Q. What first influenced the Celtic language in England ?

A. The language spoken by the invading Romans under Julius Cæsar 55 B. C. One hundred years later, 45 A. D., Claudius conquered the Celts, who finally became civilized and adopted Latin, the language of the Romans. When the Roman troops left England after four hundred years and returned to Rome, the descendants of the barbaric Celts, who had fled to Scotland and Wales at the time of the Roman conquest, came down upon the romanized Celts, who were unable to cope with them and so called to their help the Angles, Saxons, and Jutes, Teutonic tribes from Schleswig-Holstein in the northern part of Germany, and from Jutland, now

known as Denmark. These tribes conquered the Romanized Celts, drove back the barbaric Celts to Wales, succeeded in establishing themselves in England and in driving the Romanized Celts to Cornwall, the extreme western section of England, where they dropped the Latin language, adopting the Celtic, which they still continue to use.

Q. Which of the Celtic languages are used to-day ?

A. The Cymric, spoken in Wales ; Manx, spoken in the Isle of Man ; Erse or Irish spoken in Ireland ; Gaelic, spoken in the Highlands of Scotland, and the Armorican or Breton, spoken in Brittany.

Q. How did the Anglo-Saxon language originate ?

A. The Angles, Saxons, and Jutes, on displacing the Celts, eventually came to be called Anglo-Saxons or English Saxons, to distinguish them from the Saxons remaining in Germany. In the sixth century the Anglo-Saxons were converted to Christianity by St. Augustine, or Austin, who came from Rome ; and as Latin was the spoken and written language of the Church, a number of Latin words were incorporated into the Anglo-Saxon language ; for example :

Peace from Latin	pax	Saint from Latin	sanctus
Temple “ “	templum	Chalice “ “	calix
Nun “ “	nonna	Tunic “ “	tunica

Q. What influence followed ?

A. In the ninth century the invasion of the Danes produced a slight influence on the language. Many names of places ending in “by” came from the Danish; for instance, “Whitby.”

Q. How was the language further influenced ?

A. By the coming of William the Conqueror from Normandy, a province in the northern part of France. The throne was said to have been promised to William by Edward the Confessor. The English contested the rights of William, who finally conquered at the famous battle of Hastings in 1066.

Q. What language did William bring into England ?

A. The French spoken by him and his retainers. In time Old English, sometimes called Anglo-Saxon, combined with Norman French to produce modern English.

Q. To what are the majority of English words of Latin origin traceable ?

A. To the conquest of William.

Q. What form of French was spoken by William and his retainers ?

A. An old French mixed with some Norse words but largely derived from Latin.

Q. How did this derivation come about?

A. The Romans under Julius Cæsar conquered France, then known as Gaul. These inhabitants were of Celtic origin, and in adopting the Latin language infused into it Gallic forms and words. For instance, the Latin noun *studium*, meaning "study," was changed in the Gallic tongue to *estude* and later to *étude*.

Q. What is the English language as we find it to-day?

A. Philologically considered, it is a Teutonic language made up of elements brought in by Angles, Saxons, and Jutes from the northern part of Germany and Denmark, plus a large number of French words, about one third of the whole, introduced through the Norman Conquest, plus some Danish words deposited at the Danish invasion, plus a few Latin words infused during the conversion of the Anglo-Saxons to Christianity, plus a few more Latin words that found their way in at the Roman conquest of Britain. Being a living tongue, contemporary English bears little resemblance to Anglo-Saxon, French, or to any of its minor components as originally spoken.

Q. What place in England is credited as being the birthplace of our language in its present form?

A. Wessex. The Wessex family ruled over Teutonic England in the tenth century, and the Wessex dialect became the language of literature as well as the spoken language of the common people and of the Court.

Q. What succeeded the Wessex dialect?

A. The Norman French brought in by William the Conqueror in the eleventh century.

Q. How did this affect the Wessex dialect?

A. It destroyed its supremacy and lost it its name.

Q. What dialects were then spoken?

A. The Southern, which was a descendant of the Wessex; the Northern and the Midland (middle land), which was the territory in or near the Thames River and which was the seat of London. These three provincial dialects had an equal chance at that time of becoming the national language.

Q. Was there a standard at that time?

A. No; every one was free to speak and write as he chose. Whenever a group of men brought a village into prominence by their efforts, the language there became a dialect, and

the outlying regions were said to speak in a degenerated language, which was called a *patois* (pronounced *pah twoh*).

Q. How did the Midland dialect gain the ascendancy?

A. London was the capital of England, as well as the seat of the Court; furthermore Chaucer, in using the Midland dialect as a medium for his writings, fixed it as a national language.

Q. What versions of the Bible have affected our language?

A. The translations from the Latin by John Wycliffe about 1382, which spread the written language among the peasants, and the version of 1611, which King James authorized to be made by a commission selected from his bishops and clergy.

Q. What other writers developed our language?

A. All the great writers, including Marlowe, Milton, and especially Shakespeare, whose tremendous vocabulary has shown us the limitless possibilities of our tongue; and so, as civilization has progressed, the dialect of London has gradually been refined and enriched, until now it is the mother tongue of millions and millions of people scattered over the world.

Q. Is it likely that we shall ever have a universal language?

A. Owing to the rapid increase of its use, we are justified in hoping that the English language will become a world language.

Q. Have any successful attempts been made to create a world language?

A. Schleyer, a German scholar, invented a language called Volapuk, which failed of its purpose, chiefly on account of its grammatical complexity.

Esperanto, the invention of Dr. Zamenhof, now occupies this experimental field, but its practicality as a world language has yet to be proved. Its distinguishing feature is that all the nouns end in *e*, adjectives in *a*, the adverbs in *e*, and the pronouns in *i*; it has a growing vocabulary.

DICTIONARIES

Question. What dictionaries are regarded as the best authorities on pronunciation at the present time ?

Answer. In America the International Dictionary and the Century Dictionary ; in England Stormonth's Dictionary. In both countries the New English Dictionary, the result of both English and American scholarship, the larger portion of which has been completed, is available for use.

Q. When and by whom was the first pronouncing dictionary compiled ?

A. In 1760, by Thomas Sheridan, the father of the celebrated actor and dramatist, Richard Brinsley Sheridan.

Q. How was Sheridan fitted for this self-appointed task ?

A. He was a member of the best society in the time of Queen Anne, the Augustan Age of our literature, and had been educated by his father, the close companion of Dean Swift.

Q. What other compilers of dictionaries were there at about this period ?

A. Nathan Bailey, 1721; Samuel Johnson, 1755; James Buchanan, 1757; William Johnston, 1764; Ash, Perry, Barclay, and Kendrick, between 1773 and 1775. Their lexicons, however, consisted merely of a list of words in which the accented syllables were indicated.

Q. Who were Sheridan's important successors?

A. John Walker, 1791; James Knowles (Sheridan's nephew), about 1789-1840; Benjamin Smart, 1836; Noah Webster, 1806, 1828, 1841; Joseph Worcester, 1830, 1846, 1860; Standard, 1890, 1893, 1894; International, 1890, 1904; Imperial, 1904, 1906, 1907. The New English Dictionary contains vastly more words than any of the others, and a complete history of every word in the language in all its uses from its first introduction.

Q. Are there any dictionaries devoted to colloquialism or slang?

A. Yes; Barrere and Leland have compiled a slang dictionary entitled "Slang, Jargon, and Cant" (1888), and another is "Farmer's Slang and its Analogues" (1890).

PRONUNCIATION

Question. What characterizes good pronunciation?

Answer. Consistency.

Q. What is consistency?

A. When applied to vocabulary, it means the adherence to a uniform plane of speech instead of jumping to extremes. For example, it is ridiculous to hear an illiterate person with a commonplace tone use flat *a* in dance, ask, after, and in the same breath say literat-ure, cult-ure, furnit-ure; it is like patching a calico dress with a piece of velvet.

Q. What has spelling to do with pronunciation?

A. Very little, especially in the English language.

Q. Why is this?

A. Because of the unguarded addition of mute consonants made by writers immediately preceding Chaucer.

Q. What is the modern trend in spelling?

A. To do away with superfluous letters that make words difficult to spell as well as to pronounce.

Q. Give some examples.

A. Thot, thought ; enuf, enough ; tho, though ; thru, through.

Pronunciation is a matter of hearing, while spelling is a matter of seeing. You should not be too ready to adopt new forms either of pronunciation or spelling.

Q. In what three ways do I make my appeal to my fellow beings ?

A. Your personality is represented to the outside world through your dress, your bearing, and your speech.

Q. What is the office of the first two ?

A. Dress and bearing make up the picture which is yourself.

Q. What is the most intimate of the three elements ?

A. Speech, which, while not entering into the picture, is still the most intimate of the three, and the one closest to the actuality.

Q. What effect has speech, as compared to dress and bearing ?

A. The most exquisite attire and the most graceful bearing may have their effect wholly destroyed by vulgar, harsh, uncultivated speech. Too many Americans are satisfied with over-coming deficiencies in every other respect,

leaving the untutored and uncultivated tone, voice, and accent of their earlier days to stand for a personality in every other respect brought into accord with the highest standard of civilization.

Q. What is the relation between dress and speech?

A. Just as there is a loud and vulgar mode of dressing and of bearing, so there is a loud and vulgar mode of speech.

Q. To what may crudities of manner be attributed?

A. To natural awkwardness.

Q. What do vulgarity and loudness of speech show?

A. Lack of early training, lack of acquaintance with the people best worth knowing, lack of opportunity for the best education.

Q. Have all nations a tone standard?

A. Yes. The French, the Germans, the Italians, the English in particular; also the Occidentals and Orientals, not excluding the Turks and the Chinese. Unfortunately we as a nation are as yet unconscious of a tone standard which is the symbol of education and civility.

Q. Does this criticism apply to Americans of high intellectual attainments?

A. Yes. Many Americans of this class speak habitually as if they had been denied desirable social intercourse.

Q. Should correct pronunciation be regarded as an affectation?

A. No. Democracy, prone to resent any assumption of superiority on the part of its votaries, sometimes finds pleasure in characterizing as affectations any attempt to improve faulty habits of speech. It is no more an affectation for an observant person to learn to pronounce correctly, in accord with the authority accepted as supreme, than it is for one deficient in table manners to learn the proper use of his knife and fork.

Q. Should a national pride prevail?

A. Yes. It should be held that nothing is too high, too near perfection for such a nation as ours to aim at, and that nothing should stand in the way of our taking a place among the best, the greatest, and the most refined on earth.

Q. How is money spent along these lines?

A. Millions of dollars are spent to teach children to speak grammatically. The process should be carried to the point where they should also speak with precision and elegance.

Q. How does English differ from Latin, Greek, and Hebrew?

A. It is a living tongue continually growing, expanding, outliving certain of its phases and coming into new ones. Experience teaches us to expect changes as well as to recognize and adopt improvements in pronunciation. Differences in pronunciation between the older and the younger generation are inevitable.

Q. What is pronunciation?

A. The manner of uttering words and letters.

Q. Does tone enter into pronunciation?

A. Yes; tone is the basis of pronunciation, as it is of all other branches of vocal expression.

Q. Do the differences in pronunciation apply to nations as well as to individuals?

A. Yes; the two great branches of the English-speaking people, British and American, show certain differences of accent which tend to grow more marked as time goes by.

Q. Is there a standard of pronunciation?

A. Yes.

Q. What is it?

A. The present usage of literary and well-bred society, and not the authority of any dictionary or of any orthoepist.

Q. Where is the standard of pronunciation found in England?

A. At Oxford and Cambridge.

Q. In the United States?

A. In those portions of the country which have been longest occupied by the English-speaking people. The Isle of Nantucket has long been famous for good English.

Q. What should govern my pronunciation?

A. You should not seek to conform to any standard outside your own country.

Q. What English should be spoken in America?

A. Cultivated English; not necessarily British English. It will be remembered that Lord Palmerston said of Daniel Webster in his prime, "He is evidently a gentleman, though not an English gentleman."

ERRORS OF SPEECH

Question. What is grammar?

Answer. The science and art of language.

Q. How are errors in language classified?

A. Into colloquialisms, provincialisms, solecisms, idioms, and dialects.

Q. What is a colloquialism?

A. A word or phrase peculiar to the language of familiar conversation but not admissible in formal speech.

Q. Give some examples of colloquialisms.

A. "This is most aggravating;" the correct form is "This is most irritating." "I am going to go," instead of merely "I am going." All grammatical contractions; as, "He does n't," "Don't go out," "She'll be home soon."

Q. What is a provincialism?

A. A word or phrase showing lack of polish or enlightenment, which characterizes a province as distinguished from the metropolis. Provincialisms are confined to districts; colloquialisms are not.

Q. Mention some provincialisms.

A. "Quite a few." This phrase is not admissible even in conversation, being meaningless, as "quite" means completely, and "few," a small number. "I reckon I had better go." One reckons numbers.

Q. Define an idiom.

A. An idiom is a form of speech which usually cannot be parsed, but which nevertheless is approved by the usage of the language. Idioms often have widely different significations from the original word or phrase. Idioms are always illogical. An idiom has a distinct advantage over a solecism, which is approved by neither grammarians nor speakers.

Q. Give a few idioms.

A. "I don't think one knows how many mistakes he makes." "I don't think" is one of the corrupt idioms peculiar to the English language, but which it would be difficult to set aside. We always think. "She walked up the aisle on her father's arm." "She threw her eyes toward the ceiling, then cast them upon the floor, and finally rolled them all around the room." "I had better," "I had rather," although it cannot be parsed, is not only a fixed and ancient form approved by good speakers, but modern substitutes like "I would rather" often make nonsense.

Q. What is a solecism ?

A. A solecism is a word or phrase which is not approved by either grammarians or speakers. A solecism is sometimes called a barbarism or vulgarism, and is always rejected by persons of good taste. Solecisms are found in the speech of the uneducated and are used only by careless writers.

Q. Name some vulgarisms.

A. "They done splendid," for "they did well." "You look like you was happy," for "you look happy," "Whom did you say called ?" for "who called ?" "Who is this letter for ?" instead of "For whom is this letter ?" "I think it was him," for "I think it was he." "Try and come," instead of "try to come." "I meant to have written," for "I meant to write." "I am going to lay down," for "I am going to lie down." "To lie" means to recline. "To lay" means to cause to lie. "I lay down yesterday" means "I was lying down." "I will lay the book on the desk." "I laid the child on the bed." "He don't like it" should never be used, because "don't" is a contraction of "do not"; instead say "He does not like it." "I should if I was her" ought to be "I should if I were she." "I expect that you did," for "I suppose that you did." "Her dress sits well," not "her dress sets well."

"Set" expresses action. "Sit" expresses inaction. "You set a hen." "Somebody has left his umbrella," not "somebody has left their umbrella." "I don't hardly know what to say" should be "I hardly know what to say." Also say "I can hardly wait," instead of "I can't hardly wait." "I wish I were going," instead of "I wish I was going." "These lessons will help me a great deal," not "help me a lot." "I have finished my dinner," not "I am through my dinner." "I would if I was her" should read "I would if I were she."

Q. What is the difference between "wish" and "want"?

A. "Want" implies a lack or need of something. You may "wish" for a thing, but not necessarily want it or need it. A hungry man wants food. The child needs punishment, he does not want it. For instance, a mother says to her son, "You want a good thrashing." "No, I don't. I may need one, but I don't want it."

Q. What are synonyms?

A. Words of like significance, but not exactly similar. In a few cases the words were originally interchangeable in meaning; later they became so nicely differentiated in meaning as to cease to be synonymous. English, derived from

Anglo-Saxon and Norman French, is peculiarly rich in word pairs taken from the two.

Q. Mention some synonyms.

A. "Invent" and "discover" are carelessly used. Gutenberg invented printing in 1481; Columbus discovered America. We apprehend many writers that we cannot comprehend. We may apprehend much in Hamlet without comprehending Shakespeare. You can instruct the child in geography and grammar, but you cannot educate without bringing moral and spiritual forces to bear upon his mind and affections.

Q. Are slang phrases in good taste?

A. Some are; but as a rule you should not make use of contemporary slang. Slang phrases are transient and often vulgar words arising from local conditions. Sometimes, however, a slang word is coined which supplies a real want, in which case it often becomes incorporated into the language. "Mob," for example, was once slang. So was "quiz." "Fire," in the sense of put out or discharge, has had the approval of *The Atlantic Monthly*.

Q. Name some objectionable slang phrases.

A. "You'll get left"; "Meet you later"; "Not on your life"; "You look stunning"; "I propose to be on hand."

Q. Name other errors of speech.

A. "I am taking vocal," which stamps the speaker as ignorant and shows a lack of vocabulary. A better way would be "I am taking singing lessons, or voice culture for singing or reading."

"I am well posted" should not be used for "I am well informed."

"The party told me I should find you." "The party" is a legal expression, "the party of the first part." "Party" also carries the idea of numbers. You should say "Two or three persons were there."

"I am very pleased to meet you" is not so good English as "I am much pleased to meet you," or merely "I am pleased to meet you."

"Try to find out" is right. "Try and find out" is wrong.

A person dies "of," not "with," a disease.

The distinction between "speak" and "talk" is often overlooked. A person may be able to speak a few words, but, because of lack of vocabulary or lack of ability, be quite unable to talk.

You should say "Fruit is wholesome," not "healthy"; "the child is healthy," and "the climate is healthful."

"I was raised in Connecticut" may be corrected to read "I was brought up in Connecticut," or "I was reared in Connecticut," which implies a careful bringing up. "Raised" pertains to grain and cattle.

"Guess" in the sense of "think" is commonplace. "I think I shall" is better than "I guess I will."

"It is apt to rain to-day" should be "It is likely to rain to-day." The word "liable," sometimes used in the sense of "likely," is misleading.

"Propose" and "intend" should be carefully distinguished. While you may "propose" a name for a club, you may not say "I propose to be there," but "I purpose being there" or "I intend to be there."

"We are going to have company for dinner" should be "We are going to have company at dinner, — and chicken for dinner."

"I love ice cream." We love our family and friends; we like things to eat.

The word "only" is properly placed immediately before or immediately after the word, phrase, or clause that it modifies; as, "I have only two hours to stay," not "I only have two hours to stay"; "I invited her only yesterday";

"She sang only two songs"; "I saw Mr. Smith only," not "I only saw Mr. Smith."

You should not say "I hope that your friends and yourself may be able to come," but "I hope that you and your friends may be able to come."

It is better to say "I live in Chicago" than "I live at Chicago," as the word "at" is used when referring to a suburb or to a small hotel.

It is inaccurate to say "He has located in Seattle"; instead, say "He has settled in Seattle."

"Elegant" and "splendid" should never be used in connection with the word "dinner." "Good" and "delicious" describe a dinner.

The correct response to "I am much obliged" is "Not at all." It is a dismissal of the obligation.

When you have occasion to leave the table or room, you should say "Excuse me"; when, through awkwardness, you have stepped upon another's foot or gown, you should say "Pardon me." An excuse made in due time will often obviate the necessity of petitioning for pardon.

The distinction between "shall" and "will" is that the latter denotes determination; for example, we say "Shall I be late for service?" not "Will I be late for service?"

“May,” one of the signs of the conditional, means leave or permission, while “can” in the same connection would show ability or power. A child should not ask “Can I go out to play,” but “May I go out to play?”

Prepositions are often loosely used. “I am going in town” should be “I am going to town — when I get there I shall go into the art gallery.”

Never say “I am going to go.” “I am going” is sufficient. A distinction is made between the forms “It is ten minutes to two” and “It is ten minutes of two.” “Of two” is British English.

You may call for “ice water,” but “iced water” is preferable.

Women are “graduated” from a school or college; they do not graduate. Our Alma Mater confers the degree, or graduates us, we receiving the honor of being graduated.

We confound the words “mutual” and “common.” “Mutual” is more properly used in the sense of reciprocal. Things can be “mutual” between but two objects. One man who is a friend of two others is their “common,” not their “mutual” friend.

The promiscuous use of synonymes shows utter thoughtlessness and disregard of the niceties of

speech, as is the reiteration of adjectives, which the following dialogue will illustrate:

Two young girls meet on the street.

"Why, Jessie, I did not expect to meet you. How lovely!"

They kiss.

"Oh, perfectly splendid! You look awfully swell. I just came home last night."

"How lovely! You had a splendid time?"

"Oh, it was just gorgeous. We went as far as the Berkshires."

"Oh, how delightful!"

"Yes, perfectly splendid. I rode on the engine."

"How gorgeous!"

"Yes, just grand! You are coming to Bessie's this evening?"

"Oh, yes. It will be perfectly beautiful. You're coming?"

"Yes, indeed. How perfectly splendid!"

"Oh, yes; just lovely. Good-bye, dear."

They kiss.

"Good-bye, dear."

They kiss again.

As they walk away, "O, Jessie! When are you going to commence your reading lessons?"

"You must n't say 'commence.' Miss Grant tells us to say 'begin' instead of 'commence.'"

And the listener wishes they had remembered more of Miss Grant's instructions.

KEY TO PRONUNCIATION

KEY TO PRONUNCIATION

INTERNATIONAL DICTIONARY

Question. What are diacritical marks?

Answer. Points or marks used to distinguish letters of similar form, but different in sound.

ā (ā + ĭ) as in fate.	ū (y + ōō) as in mute.
ǎ as in survey (noun).	û as in actuate.
â as in care.	ŭ as in rude.
ǣ as in fat.	ŷ as in full.
ǣ as in far.	ŭ as in up.
â as in ask.	û as in burn.
ǣ as in final.	ŷ as in pity.
ǣ as in fall.	ōō (ōō + w) as in food.
ē (ĭ + y) as in mete.	ōō as in book.
ē as in evince.	ou (ā + ōō) as in thou.
ě as in met.	oi (ô + ĭ) as in oil.
ê as in fern.	N, representing simply the nasal tone (as in French or Portuguese) of the preceding vowel; as in ensemble (an-san-b'l).
ẹ as in absent.	' (for voice-glide), as in able (āb'l), eaten (ēt'n).
ī (ā + ĭ) as in time.	th as in thin, kith.
î as in idea.	fh as in thy, hwit.
ĩ as in pin.	
ī as in fir.	
ō (ô + ōō) as in note.	
ô as in morality.	
ô as in orb.	
ô as in not.	

WORDS COMMONLY MISPRONOUNCED

Abdomen	-do-, <i>not</i> ab-	ăb-dō'měn
Acacia	<i>not</i> -cee-ah	ă-kā'shă or ă-kā'shĭ-ă
Accessory		ăk-sēs'sō-rĭ
Acclimate	-kli-, <i>not</i> akk-	ăk-klĭ'măt
Acoustics	-koo- <i>preferred</i>	ă-kōōs'tĭks or ă-kous-
Adonis	<i>not</i> adonn-	ă-dō'nĭs
Adult	<i>not</i> ad-	ă-dŭlt'
Advertisement	-ver-, <i>not</i> -tize-	ăd-věr'tĭz-mĕnt
After	<i>not</i> the <i>a</i> in <i>apt</i>	ăft'ēr
Again	<i>not</i> -gain	ă-gĕn'
Alias	<i>not</i> -ly-as	ă'lĭ-ăs
Alienate	alyen-, <i>not</i> ali-	ăl'yĕn-ăt
Allopathist	<i>not</i> aloe- <i>nor</i> -pathist	ăl-lŏp'ă-thĭst
Alma Mater	<i>not</i> the <i>a</i> in <i>father</i>	ăl'mă măt'ēr
Alternate	<i>not</i> awl-	ăl'tĕr-năt
Always	<i>not</i> wuz	ăl'wăz
Amateur	<i>not</i> -ture <i>nor</i> -cher	ăm-ă-tŭr'
Amen		ă'mĕn' or ă'mĕn'
America	<i>not</i> a-mur-	ă-mĕr'ĭ-kă
Amiable	<i>not</i> amya- <i>nor</i> ama-	ă'mĭ-ă-b'l
And	<i>not</i> ahnd	ănd
Ant	<i>not</i> the <i>a</i> in <i>cat</i>	ănt
Aphrodite	<i>not</i> -dite	ăf-rŏ-dĭ'tĕ
Apparatus	<i>not</i> -rat-	ăp-pă-ră'tŭs
Apparent	-pa-, <i>not</i> -par-	ăp-pă'rĕnt
Appreciate	<i>not</i> -cie-	ăp-prĕ'shĭ-ăt
Asia	<i>not</i> a-zhi-a	ă'shĭ-ă

Ask	<i>not awsk</i>	ask
Aspirant	-pi-, <i>not as-</i>	ās-pī'rant
Association		ās-sō'si-ā-shūn <i>or</i> shī-ā-shūn
Attaché		ât-tā-shā'
Audacious	<i>not -dash-</i>	ā-dā'shūs
Aunt	ahnt, <i>not the a in cat</i>	ānt
Automobile	-bil, <i>not -bele</i>	ā-tō-mō-bīl
Ave Maria		ā'vā mā-rē'ā
Aversion	-shun, <i>not -zhun</i>	ā-vēr'shūn
Avoirdupois	-poise, <i>not -poy</i>	ā-vēr-dū-poiz'
Awakening	-wake-, <i>not -waken-</i>	ā-wāk'ning
Axiom	<i>not -yum</i>	āks'ī-ūm
Ay (<i>meaning yes</i>)		ī
Aye (<i>meaning always</i>)		ā
Bade	bad, <i>not bade</i>	bād
Balm	bahm, <i>not bamm</i>	bām
Barrel	-el, <i>not -ul</i>	bār'rēl
Basin	-in, <i>not -un</i>	bā'sīn
Basket	<i>not bass-</i>	bās'kēt
Bas relief	bah-, <i>not bas-</i>	bā' rē-lēf'
Baton	<i>not -ton</i>	băt'ūn
Because	<i>not -koz</i>	bē-kaz'
Bedstead	-sted, <i>not -stid</i>	bēd'stēd
Beelzebub	<i>not beel-</i>	bē-ēl'zē-būb
Been	<i>bene preferred</i>	bīn, <i>or</i> bēn
Before	bē-, <i>not buh</i>	bē-fōr'
Begun	do.	bē-gūn'
Behind	do.	bē-hīnd'
Beneath	-neeth, <i>not -nethe</i>	bē-nēth'
Bequeath		bē-kwēth'
Bestial	bes-, <i>not be-</i>	bēs'chāl

Betroth		bě-trōfh'
Bicycle	-cy-, <i>not</i> -sick-	bī'sī-k'l
Bird	<i>not</i> burd	bērd
Blackguard	blag-, <i>not</i> black-	blāg'gārd
Blasphemous	<i>not</i> -phe-	blās'fē-mūs
Boatswain		bōt'swān; bō's'n, <i>col.</i> <i>loquial and nauti-</i> <i>cal use</i>
Boccaccio		bōk-kā'chō
Boisterous	<i>not</i> -trous	bois'tēr-ūs
Bomb	bom <i>preferred</i>	bōm <i>or</i> būm
Boudoir	<i>not</i> -doir	bōō'dwā
Bouquet	<i>not</i> bo-	bōō'kā'
Bravado	-vay-, <i>not</i> -vah-	brā-vā'dō
Breviary	bre-, <i>not</i> -vi-	brē'vī-ā-rŷ
Bronchitis	<i>not</i> -ke-	brōn-kī'tīs
Brooch	<i>not</i> bruche	brōch
Brougham	<i>never</i> browam	brōō'ām <i>or</i> brōom
Buddha	<i>not</i> budd-	bōōd'dā
Buoyant	<i>not</i> boo-	bwoi'ant <i>or</i> boi'ant
Burlesque	-lesk, <i>not</i> bur-	būr-lēsk'
Byzantine		bīz'ān-tīn
Calf	<i>not</i> caff	kāf
Calisthenics		kāl-īs-thēn'īks
Calm		kām
Cancel	-el, <i>not</i> -il <i>nor</i> -ul	kān'sēl
Can't		kān't
Cant		kānt
Cantatrice		kān-tā-trē'chā
Cause		kaz
Cellar	<i>not</i> sullen	sēl'lēr
Chaperon	<i>not</i> chap- <i>nor</i> -rone	shāp'ēr-ōn'

Chastisement	chas-, not -tize-	chās'tīz-mēnt
Chauffeur	not chaw- nor -fure	shō'fūr'
Chicago		shī-ka'gō
Chiffonier	shif-fo-near	shīf'fō-nēr'
Chiropodist	ki-, not chi- nor cheer-	kī-rōp'ō-dīst
Chivalrous	not -val-	shīv'āl-rūs
Chockfull	not chuck-	chōk'fōōl
Choler	kol-, not ko-	kōl'ēr
Choleric		kōl'ēr-īk
Chorus	ko-, not kor-	kō'rūs
Christian		krīs'chan
Cincinnati	-nahty, not -natta	sīn-sīn-nā'tī
Civil	-il, not -ul	sīv'īl
Clandestine	-des-, not klann-	klān-dēs'tīn
Cleanly (<i>adj.</i>)	klen-, not klene-	klēn'lī
Cleanly (<i>adv.</i>)	klene-, not klen-	klēn'lī
Coffee		kōf'fī
Column	never -yum	kōl'ūm
Combatant	com-, not -bat-	kōm'bat-ant
Como		kūm
Comumandant	-lant, not com-	kōm-mān-dānt'
Commendable	(<i>in poetry sometimes kom-</i>)	kōm-mōnd'ə-b'l
Commodious	not commodjus	kōm-mō'dī-ūs
Communism	not -inu-	kōm'mū-nīzm
Comparable	com-, not -pare-	kōm'pā-rə-b'l
Compensate	com-, not -pen-	kōm'pēn-sāt
Complex	com-, not -plex	kōm'plēx
Comptroller	con-, not comp-	kōn-trōl'lēr
Concentrate		kōn'sēn-trāt or kōn-sēn'
Condolence	-do-, not con-	kōn-dō'lēns

Confidant (<i>noun</i>)		kõn-fid-ánt'
Confident (<i>adj.</i>)		kõn'fi-dent
Confiscate		kõn'fis-cát or kõi-fis'
Conjure (<i>to solemnly implore</i>)		kõn-jûr'
Conjure (<i>to conjure up; to invent</i>)		kũn'jûr
Connoisseur	not -soor	kõn'nĩs'sûr'
Conscientious	-shi-, not cia	kõn'shĩ-ẽn-shũs
Consummate (<i>adj.</i>)		kõn-sũm'át
Consummate (<i>verb</i>)		kõn'sũm-át or kõi-sũm'
Contemplate	con-, not -tem-	kõn'tẽm-plát
Content (<i>adj. and verb</i>)		kõi-tẽnt'
Content (<i>noun meaning contentment</i>)		kõi-tẽnt'
Content (<i>noun meaning something contained</i>)		kõi-tẽnt' or kõi'tẽnt
Convenient	not -yunt	kõi-vẽn'yent
Coral	cor-, not co-	kõr'al
Corporeal	-po-, not cor-	kõr-põ'rẽ-al
Correspond		kõr'rẽ-spõnd
Cortège		kõr'tãzh'
Cough		kạf
Coupon	not kew-	kõõ'põn
Courtesy (<i>a civility</i>)		kũr'tẽ-sỹ
Courtesy (<i>a bow</i>)		kũrt'sỹ
Coyote		kĩ-õ'te or kĩ-õt'
Creek	not krick	krẽk
Culinary	not kul-	kũ'li-nã-rỹ
Cynosure	cy-, not cyn-	sĩ'nõ-shũr

NOTE. Many words beginning with hard c are wrongly pronounced with an initial coughing sound. Care should be taken to avoid this.

Débutante	day-, not deb-	dā'boō-tánt
Decade	dek-, not decayed	děk'ád
Deficit	def-, not -fic-	děf'ĩ-sĩt
Demoniacal	-ni-, not -mo-	dēm-ô-nĩ'a-kal
Demonstrate	not -mon-	dēm'ôn-strāt
Dénouement	day-, not de-	dā'nōō-māng
Depot	day-po (station <i>preferred</i>)	dā'pō'
Derby	darby <i>in England</i>	dēr'bỹ
Despicable	des-, not -pick-	dēs'pĩ-kə-b'l
Detail (<i>noun</i>)	de-, not -tail	dē'tál
Detail (<i>verb</i>)	-tail, not de-	dē-tál'
Devastate	dev-, not -vas-	děv'as-tāt
Devil	not -il	děv'l
Dexterous	not dextrous	děks'tēr-ūs
Dilettante	-tantay, not -tant	dĩl-ět-tán'tá
Disputant	dis-, not -pu-	dĩs'pũ-tánt
Dissoluble	dis-, not -sol-	dĩs'sol-ũ-b'l
Docile	dos-, not do-	dōs'ĩl
Early	not ur-	ēr'lỹ
E'er		âr
Ere		âr
Egregious	egree-	ē-grē'jūs
Either	eether <i>preferred</i>	ē'ther or ĩ'ther
Elm	not el-um	ělm
Empyrean	not -py-	ēm-pĩ-rē'an
English	ingglish	ĩng'glĩsh
Enlighten		ěn-lĩt'n
Envelop (<i>verb</i>)		ěn-věl'óp
Envelope (<i>noun</i>)		ěn'vě-lōp or ăn'věl-ōp
Epitome	not ep-, not -tome	ē-pĩt'ô-mĩ
Epoch	ep-ok <i>preferred</i>	ēp'ok or ē'pōk

Evil	evl, <i>not</i> -vil	ēv'ł
Expurgate		ěks'pūr-gāt <i>or</i> ěks- pūr'gāt
Exquisite	<i>never</i> -kwis-	ěks'kwī-zīt
Extant	<i>never</i> -tant	ěks'tant
Extirpate	<i>not</i> -tur-	ěks'tīr-pāt
Extraordinary	extror-, <i>not</i> -tra-or-	ěx-trōr'dī-nā-rŷ
Façade	<i>not</i> -sayd	fā'sād'
Fancy	fan-, <i>not</i> fahn- <i>nor</i> fawn-	fān'sī
Father	-er, <i>not</i> -ur	fā'thēr
Faucet	faw-, <i>not</i> fass-	fā'sět
Fellow	<i>never</i> -ler, <i>or</i> -leh	fěł'ō
Finance	fin-, <i>not</i> fi-	fī-nāns'
Financier	fin-, <i>not</i> fi-	fīn-an-sēr'
Florist	flow-, <i>not</i> flor-	flō'rīst
For	-or, <i>not</i> -er	fōr
Forest	<i>not</i> far-	fōr'ěst
Fortune	-tune, <i>not</i> -chun	fōr'tūn
Fountain	<i>not</i> -tenn	foun'tān <i>or</i> -tīn
From	-om, <i>not</i> -um	frōm
Furniture	-ture, <i>not</i> -cher	fur'nī-tūr
Gallant (<i>brave</i>)		gāl'lant
Gallant (<i>polite</i>)		gal-lānt'
Gaud	<i>not</i> god <i>nor</i> gahd	gād
Gaunt	<i>not</i> gawnt	gānt
Giotto	<i>not</i> jee-otto	jōt'tō
Girl	<i>not</i> gurl	gêrl
Gladiolus	-i-, <i>not</i> -o-	glād-ī'ō-lūs
God	<i>not</i> gawd <i>nor</i> gahd	gōd
Gondola	gon-, <i>not</i> -do-	gōn'dō-lā

Gounod	<i>not</i> goo-nod	gōō'nō
Government	-ment, <i>not</i> -munt	gŭv'êrn-mënt
Grievous	<i>not</i> gre-vi-ous	grēv'ūs
Hair	<i>not</i> hay-er	hâr
Half	haaf, <i>not</i> haff	hăf
Hand	<i>not</i> hond	hănd
Hasten	-en, <i>not</i> -ten	hās'n
Have	<i>not</i> hev	hăv
Heaven	<i>not</i> hev-ven	hěv'n
Heinous	hay, <i>not</i> he- <i>nor</i> hi-	hā'nūs
Her	<i>not</i> hur	hêr
Hilarious	-lay-, <i>not</i> -larr-	hī-lā'rĭ-ūs
History	<i>not</i> histry	hĭs'tō-rĭ
Homeopathist	-opp-, <i>not</i> -path-	hō-mě-ōp'a-thĭst
Horizon	-ri-, <i>not</i> horr-	hō-rĭ'zŭn
Hospitable	hos-, <i>not</i> -pit-	hōs'pĭ-tā-b'l
Hostile	-till, <i>not</i> -tile	hōs'tĭl
Humble	hum-, <i>not</i> umm-	hŭm'b'l
Humor	<i>never</i> yu-mer	hŭ'mêr
Hydrangea	<i>not</i> hy-der-an-ja	hĭ-drăn'jē-ā
Hymeneal	-nee-, <i>not</i> -mee-	hĭ-mē-nē'al
Ignoble	-no-, <i>not</i> ig-	ĭg-nō'b'l
Ignoramus	-ray-, <i>not</i> -rah-	ĭg-nō-rā'mŭs
Illustrate	-lus-, <i>not</i> il-	ĭl-lŭs'trăt
Image	-age, <i>not</i> -uj <i>nor</i> -ij	ĭm'āj
Imitate	<i>not</i> immuh-tate	ĭm'ĭ-tăt
Immediately	<i>not</i> im-me-jut-ly	ĭm-mě'dĭ-ăt-lĭ
Incomparable	-kom-, <i>not</i> -pare-	ĭn-kōm'pā-rā-b'l
Indecorous	-ko-, <i>not</i> -dekk-	ĭn-dē-kō'rŭs
Indefatigable		ĭn-dē-făt'ĭ-gā-b'l
Indisputable	-dis-, <i>not</i> -pu-	ĭn-dĭs'pŭ-tā-b'l

Inquiry	-qui-, <i>not in-</i>	ĩn-kwĩr'ỹ
Interesting	in-, <i>not -rest-</i>	ĩn'têr-es-tĩng
Invariably	<i>not in-va-ra-bly</i>	ĩn-vā rĩ-a-blỹ
Inveigle	<i>not invay-</i>	ĩn-vẽ'g'l
Irrevocable	-rev-, <i>not -voke</i>	ĩr-rẽv'ô-ka-b'l

There are only six words in which *i* is silent before a terminal *n* or *l*: "The evil and the Devil put a weevil and a raisin in a basin for your cousin."

Lamentable	lam-, <i>never -ment-</i>	lām'ên-ta-b'l
Latent	<i>not -unt</i>	lā'těnt
Latin	<i>not lat-un</i>	Lăt'ĩn
Laugh	<i>not laff</i>	lăf
Launch	<i>not lawnch</i>	lănch
Laundered	<i>not lawn-</i>	lăn'dêrd
Laundry	do.	lăn'drỹ
Legend		lěj'ěnd <i>or</i> lě'jěnd
Leicester	<i>never lee-ces-ter</i>	lěs'têr
Leisure	<i>(Poetical license grants lezh-ure to rhyme with pleasure.)</i>	lě'zhũr
Lenient	<i>never leen-yant</i>	lě'nĩ-ěnt
Literature	-ture, <i>not -chure</i> <i>nor -toor</i>	lĩt'êr-ə-tũr
Little	<i>not -ul</i>	lĩt't'l
Love	luv	lũv
Lovely	luv-ly	lũv'lỹ
Lowering (<i>threatening</i>)		lou'êr-ĩng
Lowing		lō'ĩng
Lyceum	-see-, <i>not ly-</i>	lĩ-sẽ'ũm
Man	<i>not mahn</i>	măn
Martin	-tin, <i>not -tun</i>	mār'tĩn
Master	<i>a as in ah</i>	mās'têr

Matron	ma-, not mat-	mā'trūn
Mediocre		mē-dī-ō'kēr
Melancholy	-kol-, not -kole-	mēl'ən-kōl-ŷ
Melodic	not -lo-	mē-lōd'īk
Mendelssohn	mendelsone	mēn-dēl-sōn'
Mighty		mīt'ŷ
Mischievous	mis-, not -cheev-	mīs'chē-vūs
Misconstrue	-con-, not -stroo	mīs-kōn'strōō
More (an increase)	not moe-er	mōr
Mother	not -ur	mūth'ēr
Museum	-zee-, not muse-	mū-zē'um
National	nash-, not na-	nāsh'ūn-al
Nausea	not -see-ah	na'shī-ā or shā
Neither		nē'thēr or nī'thēr
Often	never of-ten	ōf'n
Onyx	not on-	ō'nīks
Opal	not -pul	ō'pal
Opponent	-po-, not opp-	ōp-pō'nent
Orgies	not g as in go	ōr'jēz
Pageant		pāj'ent
Palm	not pamm	pām
Pantomime	not -mine	pān'tō-mīm
Parent	not pay-	pār'ent
Paris	-is, not -us	pār-īs
Parisienne	not -zhun	pā-rē'zē-ēn'
Past	a as in ah	pāst
Path	do.	pāth
Patois	not pat-	pā'twā'
Patriot	do.	pā'trī-ot

Patron	not pat-	pā'trŭn
Perfect (<i>adj.</i>)	per-, not pur-	pĕr'fĕkt
Perfect (<i>verb</i>)		pĕr'fĕkt or pĕr-fĕkt'
Perfume (<i>verb</i>)		pĕr-fūm'
Perfume (<i>noun</i>)		pĕr-fūm or pĕr-fūm'
Pilgrim	not -grum	pĭl'grĭm
Pitiful	not pit-uh-ful	pĭt'ĭ-fool
Placard (<i>noun</i>)	not play-	plāk'kărd' or plāk'ănd
Placard (<i>verb</i>)	do.	plāk'cărd'
Poem	not pome	pō'ēm
Poignancy	never poig-	poin'ăn-sŷ
Poniard	not poin-	pŭn'yerd
Potent	not -tunt	pō'tĕnt
Preface	preff-, not pre-	prĕf'ăs
Prelude (<i>noun</i>)	not pre-	prĕl'ūd
Prelude (<i>verb</i>)	do.	prĕ-lūd'
Pretty	not pret-	pri'tĭ
Profile	not -fill	prō'fel or prō'fil
Promenade	not -nade	prŭm-ă-năd'

Quarrel	not qward	kwŏr'rĕl
Quay	kee, not kway	kē
Quiet	-et, not -ut	kwĭ'ĕt
Quinine	not kinneen	kwĭ'nĭn

Rather (<i>to rhyme with father</i>)	răth'er not ruth-	răth'er
Recess	never re-	rĕ-sĕs'
Reservoir	not -vor	rĕz'er-vwăh'
Respite	-pit, not -pĭte	rĕs'pĭt
Reveille		rĕ-văl-yă' or rĕ-văl'yĕ
Revenue	never -noo; -ven-in	rĕv'ĕ-nū

Shakespeare

Rhythm		rĭth'm
Rise (<i>verb</i>)		rĭz
Rise (<i>noun</i>)		rĭs or rĭz
Robustious	not -ty-us	rō-būs'chūs
Romance	not ro-	rō-māns'
Sagacious	not -gash-	sa-gā'shūs
Satin	-in, not -en	săt'ĭn
Satisfy	-tis-, not -tus-	săt'ĭs-fĭ
Sedative	not -day-	sĕd'a-tĭv
Shekel	not sheekel	shĕk'l
Shone	not -own	shŏn
Simile		sĭm'ĭ-lĕ
Sleek	not slick	slĕk
Slough (<i>verb</i>)		slŭf
Slough (<i>noun</i>)		slou or slōō
Snout	not snoot	snout
Sociability	not soshe-	sō-sha-bĭl'ĭ-tĭ
Soirée		swā-rā'
Solace	not so-	sŏl'ās
Solecism	not sole-	sŏl'ĕ-sĭzm
Soprano	not sup-	sō-prā'nō
Sovereign	suv-, not sov-	sŭv'rān
Species		spĕ'shĕz
Squalor	not skwollor	skwā'lor
Stomach	not -ik nor -uk	stŭm'āk
Subtile		sŭb'tĭl or sut'ĭl
Subtle (<i>delicate distinction</i>)		sŭt'l
Suburban	sub-, not soo-	sŭb-ŭr'ban
Sudden	-en, not -in	sŭd'dĕn
Suggest		sŭg-jĕst' or sŭd-jĕst'
Suitor	not sootor	sŭt'ēr
Superfluous	not -flu-	sŭ-pĕr'flŭ-ŭs

Task	tahsk	tâsk
Tears	<i>don't roll the r</i>	têrz
Tedious		tê'dî-ūs or tēd'yūs
Telegraphy	-leg-, <i>not tell-</i>	tě-lěg'ra-fŷ
Tenacious	<i>not -nash-</i>	tě-nā'shūs
Thanksgiving		thăngks'gîv-îng
Tiny	<i>not teeny</i>	tî'nŷ
Toward	<i>not to-waard</i>	tō'êrd
Towel	<i>not towle nor -ul</i>	tou'êl
Tremendous	<i>not tremenjus</i>	trê-mên-dūs
Turquoise	terkoiz	tŭr'koiz
Use (<i>noun</i>)	yoos	ūs
Use (<i>verb</i>)	yooz	ūz
Used	yoozd, <i>not yoost</i>	ūzd
Vagaries	<i>not vay-</i>	va-gā'rîz
Vase	vahz <i>preferred</i>	vâz or vâz
Vast	<i>a as in ah</i>	vâst
Vaudeville	<i>never vawd- nor</i> <i>vo-de-vil</i>	vōd'vîl'
Vivacious	<i>not -vash-</i>	vî-vā'shūs
Waft		wâft
Wainscot	<i>not -cote</i>	wân'skôt
Waistcoat		wās'kôt; <i>colloq.</i> wēs'kut
Wan		wŏn
Won		wŭn
Was	<i>not wuz</i>	wŏz
Were	<i>not ware</i>	wêr
When	<i>not wenn</i>	hwĕn

Wind (<i>air in motion</i>)		wīnd; <i>in poetry and singing often wīnd</i>
White	<i>not wite</i>	hwīt
Wonder		wŏn'dĕr
Won't	<i>not wun't</i>	wŏnt
Wont (<i>habituated</i>)		wŭnt
Wound (<i>a hurt or injury</i>)		wōond or wound
Wrath		rāth
Wroth		rāth
Years	<i>don't roll the r</i>	yĕrz
Yours	<i>not yores</i>	ūrz

G. Bernard Shaw emphasizes the importance of clear and correct pronunciation in his charge to young people in one of his essays:

"To our young people studying for the stage I say, with all solemnity, learn how to pronounce the English alphabet clearly and beautifully from some person who is at once an artist and a phonetic expert. And then leave blank verse patiently alone until you have experienced emotion deep enough to crave for poetic expression, at which point verse will seem an absolutely natural and real form of speech to you. Meanwhile, if any pedant, with an uncultivated heart and a theoretic ear, proposes to teach you to recite, send instantly for the police."

And Richard Monckton Milnes, Lord Houghton, left a solemn injunction to Americans in these impressive lines:

Beyond the vague Atlantic deep,
Far as the farthest prairies sweep,
Where forest-glooms the nerve appall
Where burns the radiant Western fall,
One duty lies on old and young, —
With filial piety to guard,
As on its greenest native sward,
The glory of the English tongue.
That ample speech! That subtle speech!
Apt for the need of all and each:
Strong to endure, yet prompt to bend
Wherever human feelings tend.
Preserve its force — expand its powers;
And through the maze of civic life,
In Letters, Commerce, even in Strife,
Forget not it is yours and ours.

FOREIGN PHRASES

Question. Should I use foreign words or phrases?

Answer. Yes, if you are sure that you understand the meaning of them and pronounce them correctly and are equally sure that your listeners are familiar with them. I recall an amusing instance of a failure to observe this rule. A man speaking confidentially to another wished to say, "This is *entre nous*" (between ourselves). What he did say was "This is *ultra vous*" (beyond you). A good rule in regard to foreign phrases is to use them only when there is no English equivalent. French has of late, however, become so integral a part of English education that the use of French phrases in conversation, or even in formal speech, is no longer regarded as an affectation.

Q. Name some foreign words and phrases which I should know.

A. The following, with their literal English definitions, are among the most important. The pronunciation is also given, but is *correct only in*

so far as the English alphabet can represent the various foreign sounds, and in many cases is merely approximate, indicating the use of sounds not in English.

Adieu	ă-dyuh	A final farewell
Ad infinitum	ad ĭn-fĭn-ĭ'tŭm	Without end
Aide-de-camp	ăd-duh-kahng	A general's assistant in the army
À propos	ah-prō-pō	Opportune; to the purpose
Auf wiedersehen	auf vĕ-dĕr-zān	Till we meet again
Au revoir	ō-ruh-vwä	Till our next meeting
Belles lettres	bĕl-lĕtr'	Polite or elegant literature
Billet-doux	bĕ-yā-dōō	A little love-letter
Bon mot	bŏng-mō	A clever or witty saying
Bon ton	bŏng-tŏng	Polite or fashionable society
Bourgeois	bōōr-zhwä	The middle class
Chef-d'œuvre	shay-duhvr'	A masterpiece
Cognac	cōn-yāk	French brandy
Comme il faut	cōm-ĭl-fō	As it should be
Coup d'état	cōō-day-tah	A stroke of policy
Décolleté	day-col-tay	A dress-waist so cut as to leave the shoulders exposed

Demi-monde	dê-mē-mohnd	Phrase introduced by Alexandre Dumas, meaning women of equivocal position
Déshabillé	day-zà-bē-yāy	Undress; morning attire
Détour	day-tōor	A roundabout way
De trop	duh-trô	In the way (applied to persons)
Double entente	dōo-bl'-ahn-tahng	A play on words Often incorrectly written, double entendre.
Éclat	ê-clah	Brilliancy; success
Ennui	ahng-wēē	Weariness; languor of spirits
En passant	ahng-pās-sahng	In passing, by the way
En rapport	ahng-rāp-pōr	In sympathetic relation
En règle	ahng-raygl'	According to rule
En route	ahng rōot	On the way or road
Entrée	ahng-tray	Freedom of access
Entre-nous	ahn-tr'-nōo	Between ourselves; confidentially
Femme de chambre	fām-duh-shahmbr'	Chambermaid; lady's maid
Fiancé	fē-ahng-sê	A betrothed man
Fiancée	fē-ahng-say	A betrothed woman
Fin de siècle	fāng-duh-sīācl'	End of the century
Fleur-de-lis	flur-duh-lē	The floral emblem of royal France

Foyer	fwah-yay	Hearth; fireside; grand entrance room to a theatre
Gauche	gōhsh	Awkward; clumsy
Impromptu	īm-prōmp-tū	Without previous preparation
Incognito	īn-cōg-nē'tō	Disguised; under an assumed name
Ingénue	äng-zhāy-nōōēē (The sound of the French u com- bines English ōō and ēē)	A young girl, one who displays in- nocent candor
In statu quo	īn stā-tū quō	In the same state of affairs
Menu	may-nōōēē <i>see</i> Ingénue	A bill of fare
Monsieur	mōng-sīuh	Mr. or Sir
Multum in parvo	mŭl'tŭm īn pār-vō	Much in little
Naïve	nah-ēēv	Ingenuous; artless; frank
Naïveté	nah-ēēv-tay	Ingenuousness; art- lessness; frankness
Négligée	nē-glī-zhay	Unceremonious attire
Noblesse oblige	no-bles ô-bleezh	Obligation of noble conduct imposed by rank or nobility
Nom de guerre	nong duh gār	A fictitious name temporarily as- sumed

Nom de plume	nong duh plōōēēm	Pen name; an assumed title
Outré	ōō-tray	Extravagant; bizarre
Pâté de foie gras	pah-tay duh fwah grā	A Strasburg paste made of fat goose-liver
Penchant	pon-chāu	A strong inclination or taste for
Pièce de résistance	pīās-duh ray-zis-tāngs	The most important piece or feature in a magazine, bill of fare or entertainment
Qui vive	kē-vēēv	On guard; watchful
Recherché	reh-shēr-shay	Sought out with care
Rendezvous	rahng-day-vōō	Place of meeting
Régime	ray-zhēēm	Mode of government
Repartée	reh-pār-tay	Clever answer (which you think of too late)
Salon	sā-lōng	A drawing-room especially devoted to interchange of thought
Sang froid	sahng frwah	Coolness; calmness under trying circumstances
Savoir faire	sā-vwah-fār	Knowing what to do and how to do it

Sine qua non	sĩ'ně quā nōn	Something absolutely necessary; an indispensable condition
Tant mieux	tang mĩuh	So much the better
Terra firma	těr'ra fěr'ma	Solid earth
Tête-à-tête	tăt-ah-tăt	Head to head; two persons in close conversation
Tout ensemble	tōō-tōng-sonbl'	Together; the whole
Tout de suite	tōō-duh-sweet	Instantly
Très bien	tray be-yen	Very well
Vis-à-vis	věe-zah-věe	Face to face

The following serves to make practical application of the above words and phrases.

Q. Did Napoleon have literary taste?

A. Yes, but because he feared her influence, he refused to visit the *salon* of Madame de Staël.

Q. Was the author of "The Mill on the Floss" a man?

A. No. Her name was Mary Ann Evans. "George Eliot" was her *nom de plume*, or, as the French say, *nom de guerre*.

Q. What was her *chef-d'œuvre*?

A. It is generally considered to be "Middlemarch."

Q. Are *au revoir*, *auf wiedersehen* and *adieu* synonymous?

A. *Au revoir* and *auf wiedersehen* are synonymous. *Adieu* is used by the French in the sense of a final farewell.

Q. Was Queen Victoria on terms of intimacy with the ex-Empress Eugenie?

A. Yes, and they frequently enjoyed a *tête-à-tête*.

Q. Does King Edward VII visit the German Court?

A. Yes; yearly, when *en route* from England to Marienbad, frequently making a *détour* and visiting Switzerland.

Q. Would it have been in good taste if Paris had appeared during the balcony scene in "Romeo and Juliet"?

A. No; he would have been decidedly *de trop*. He would have discovered that since he last saw her, Juliet had become the *fiancée* of Romeo, and he would have decided that a sudden departure was *sine qua non*.

Q. Was Cleopatra always happy?

A. No; she frequently suffered from *ennui*, but being possessed of *savoir faire*, whenever she and another were *vis-à-vis* she was quickly *en rapport*, and *en passant* gained the *entrée* into his

confidence *tout de suite*, and with all her *éclat* she assumed *naïveté* when with the *bon ton*. This conduct was *à propos* as well at that time as during the *fin de siècle*. Cleopatra was noted for her *repartée*. Her capture of Alexandria was a *coup d'état*. Even her *impromptu* entertainments in honor of Antony were *recherchés* and *en règle*, and the *tout ensemble*, including the *cognac*, was *comme il faut*. They beguiled the time with many a *bon mot* and with *belles lettres*. Cleopatra had a *penchant* for noted men and frequently sought a *rendezvous* with Cæsar, *incognito*. One day when she was on the *qui vive*, quite like an *ingénue*, she asked Cæsar why he gave so much of his money to the poor and the *bourgeois*. He replied, with a shrug of his shoulders, "*Noblesse oblige*; but," he added, "this is *entre nous*." She said, "*Très bien!* Your answer is *multum in parvo* and shall remain so *ad infinitum*. It is *in statu quo*, and I shall not betray it even in my *billets doux*." This discretion characterized Cleopatra's *régime*. She was not *gauche* when she stepped from her barge to *terra firma*, and never indulged in *double entente* with either her *femme de chambre* or her *aide-de-camp*.

Q. Was your author friend at the reception the other evening?

A. Yes. While she usually wears *negligée* costumes bordering on *déshabillé*, on this occasion she appeared in a blue satin gown, made *décolleté*, and wore the badge of her *Alma Mater*, set in pearls. There was nothing *outré* about her appearance, and later, when she went to the opera, she was the cynosure of all eyes as she entered the *foyer*. Upon her return home her husband's valet served refreshments from the buffet, the *pâté de foie gras* being the *pièce de résistance* of the *menu*.

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THE DEVELOPMENT OF THE DRAMA

Question. What is drama ?

Answer. It is a story portrayed in action and produced with reference to truth, representing the conflict between the human will and some opposing force. The force may be the hero's inner conscience, outer circumstances, or conditions in the material world.

Q. How did drama originate ?

A. With the crude pantomime used in connection with the religious observances of primitive races.

Q. What are the historical divisions of the drama ?

A. Classic, mediæval, and modern.

Q. What is meant by classic ?

A. The drama of ancient Greece and Rome.

Q. What is the mediæval dramatic period ?

A. Approximately from the close of the fifth to the beginning of the sixteenth century, also called the Dark Ages.

Q. What is the modern dramatic period ?

A. From Marlowe and Shakespeare to the present time.

Q. How did theatrical performances originate?

A. With the Greek student, Thespis, who lived about the middle of the sixth century before Christ. He is said to have read monologues and plays for entertainment, and therefore has the distinction of being the first dramatic reader of whom we have any record.

Q. Who was one of his important successors?

A. Æschylus (525–456 B. C.), greatest of the Greek tragic poets. He is said to have introduced a second speaker, a chorus and a mask in the dialogue form, and has therefore been called the father of tragedy.

Q. How were the entertainments of Thespis given?

A. On a movable platform on four wheels, invented by himself.

Q. What were these entertainers called?

A. Thespians.

Q. Where were the wheels of the platform dispensed with?

A. It is supposed the platform became stationary in the temple of Bacchus, at Athens.

Q. When were the performances given?

A. At the spring festivals and other feast days of the people.

Q. Where were the plays that were produced obtained?

A. A prize was offered at Athens for the best drama written during the year. There was open competition, that all young men might enter the contest. It is interesting to know that Æschylus carried off this prize thirteen times and was at last defeated by Sophocles.

Q. What was the common price of admission?

A. One cent, and when persons were too poor to afford this small fee the government saw fit to give them free admission, as the play was regarded as a necessary means of education.

Q. What writers represent the highest form of Greek tragedy?

A. Æschylus, Sophocles, and Euripides.

Q. Whence did Greek comedy derive its origin?

A. From the revels of Comus, god of revelry, which took place during the Bacchic festivals.

Q. Who was the great master of comedy?

A. Aristophanes (born about 444 B. C.).

Q. What are the essential differences between the Greek tragedies and those of Shakespeare?

A. As a rule, the Greek tragedies deal with gods and mythical heroes, while in Shakespeare mythology is rarely introduced, the plays treating more particularly of merely human beings.

Q. Name some of the Greek dramas.

A. "Prometheus Bound," by Æschylus; "Antigone," "Ajax," and "Œdipus the King," by Sophocles; "Orestes" and "Alcestis," by Euripides; "The Women of Thrace," "The Frogs," "The Wasps," "The Clouds," and "The Parliament of Women," by Aristophanes.

Q. Name some of the greater Latin dramas.

A. "Amphitruo," by Plautus; "Helena" and "Hermione" by Livius; "Phormio," by Terence; "Hippolytus" and "Agamemnon," by Seneca.

Q. What was the distinguishing feature of the classic drama?

A. An adherence to and observance of the classic unities of time, place, and action.

Q. Define the unity of time.

A. Time required that all the incidents of the play should be compressed into twenty-four hours. For instance, it was impossible to introduce a boy in the first act, show him grown to manhood in the second, and have him appear as an old man in the third act. Ibsen's "Peer Gynt" would have been impossible at this time.

Q. Define the unity of place.

A. All the scenes in the play had to take place in the same country and the same city. A great deal of the action was reported action. The

chorus and the prologue speaker were substituted for the irregularity of an actual removal of scene. For instance, a battle was always reported, never depicted.

Q. What was the unity of action ?

A. There had to be one plot around which all the action of the play centred. This unity of action did not admit of the sub-plots which so characterize the modern drama.

Q. What is the Greek chorus ?

A. Originally it was a dance, accompanied by song, given in honor of Bacchus by a band of priests or of women, also called the chorus. This was selected and trained with great care. As Greek drama developed, the chorus appeared during the intermissions of the play, its part being to comment upon the action, to cry "Woe ! woe !" upon the downfall of the hero, or to rejoice at his triumph.

Q. Who is the prologue speaker ?

A. An actor who renders the preface or introduction to a play.

Q. What period do these plays cover ?

A. From the fifth to the first century B. C.

Q. How long did this form of classic dramatic writing prevail ?

A. It persevered in Constantinople, after the

downfall of Rome, until near the time of the Renaissance.

Q. When was European interest in the classic drama revived?

A. With the Renaissance (meaning re-birth, or revival of the love of art), which began in Italy in the fifteenth century, but which did not reach England until the latter part of the sixteenth century.

Q. Were there any plays written during this interval?

A. Yes; during this time, which embraces the latter part of the mediæval period, each country evolved from its religious ceremonies religious plays known as mystery, miracle, and morality plays. Something is also due the classic drama as it survived in Constantinople.

Q. What is a mystery play?

A. One which represents incidents related in the Bible, especially in the life of Christ; for example, the crucifixion, the resurrection, and the ascension.

Q. What is a miracle play?

A. One in which biblical scenes and incidents connected with the lives of saints are depicted.

Q. What is a morality play?

A. A morality play is one in which the vices

and virtues are personified. While the mystery and miracle plays adhered to the religious, the morality plays have the lay element. A typical morality play represents the seven deadly sins of pride, covetousness, envy, gluttony, lust, sloth, and anger, and the seven virtues of humility, liberality, meekness, chastity, industry, temperance, and brotherly love, contending for man's soul.

Q. What is the oldest morality play extant in English?

A. "The Castle of Perseverance," written in the fifteenth century. Another notable one is "Mankind," which depicts the struggle between Mercy and Mischief for the soul of man.

Q. What is the best known morality play?

A. "Everyman," a translation by Pynson, later printed by Scott, taken from the Dutch of Peter of Diest, and revived in 1905.

Q. What changes were introduced into religious plays during this period?

A. Comic episodes were introduced to relieve the sombreness of the religious plays. For example, in the play depicting the Nativity of Christ there is a comedy scene between the shepherds and Mak, a country fellow who steals a sheep and takes it home and hides it in the cradle. When

the shepherds search his home, they find it and he and his wife pass it off as an elf-child ; but the shepherds are not deceived, and the play ends by their giving Mak a good trouncing. This episode has the distinction of being the first of its kind.

ENGLISH DRAMA

Question. Did English comedy develop independently from the introduction of the comic episode into the morality play?

Answer. Yes; although it was influenced by the revived interest in the drama of the classic period during the Renaissance in England in the fifteenth century.

Q. Trace the steps in the development of the English comedy from this comic episode.

A. The morality play was followed by another type of play, known as the interlude, which marked an important transition; with it the allegorical personification of virtues and vices was abandoned.

Q. Who perfected the interlude?

A. John Heywood.

Q. Which is the best known of his Interludes?

A. "Four P's; a Merry Interlude of a Palmer, a Pardoner, a Potycary, and a Pedlar." This was true comedy. Heywood died in 1565, when Shakespeare was a year old.

Q. To what did the interlude lead ?

A. It led directly to the more fully elaborated plays. The year 1551 witnessed the full-fledged English comedy by Udall, with the title of "Ralph Royster Doyster."

Q. What served as a basis for the development of tragedy ?

A. The histories of the kings of England and the British and English legends.

Q. What were the first plays having historical bases called ?

A. Chronicle plays.

Q. What were some of the English Chronicle plays ?

A. "The Misfortunes of Arthur," "The History of King Leir and his Three Daughters," "Famous Victories of Henry V," "The Contention of the Two Famous Houses of York and Lancaster."

Q. What is the first regular tragedy in English ?

A. Norton and Sackville's "Gorboduc" (1562). The plot was suggested by the old chronicle play, "Leir and his Three Daughters," and the form was an imitation of the classic drama of Seneca, which form was appropriated by subsequent dramatic writers.

Q. What is a melodrama?

A. A dramatic effort in which the music is of moderate merit and the plot and scenes of a decidedly romantic and sensational character.

Q. How did it originate?

A. First it was a dramatic composition in which vocal or instrumental music alternated with the dialogue, probably first used in Germany. Its beginnings are noticeable in "The Frog of Blood," by Thomas Kyd, which appeared in 1605.

Q. What are its characteristics?

A. It always has a tragic element; it usually has a comedy intrigue and incongruous deductions, evolved from a golden-haired heroine and a dyed-in-the-wool villain. The great redeeming point of melodrama is that it always upholds virtue at the expense of vice.

Q. Name some well-known modern melodramas.

A. "Uncle Tom's Cabin," by Harriet Beecher Stowe; "The Count of Monte Cristo," by Dumas *père*; "The Two Orphans," translated from the French.

Q. What is a comedy?

A. A play which ends happily. "The test of true comedy is that it shall awaken thoughtful laughter."

Q. Give some important comedies and their authors between the tragedy "Gorboduc" and the plays of Shakespeare.

A. "Alexander and Campaspe," by John Lyly; "The Old Wives' Tale," by George Peele; and "The Honourable History of Friar Bacon and Friar Bungay," by Robert Greene.

Q. Name some important tragedies of this period.

A. "The Spanish Tragedy," by Thomas Kyd; "A Woman Killed with Kindness," by Thomas Heywood; "The Witch of Edmonton," by Ford and Dekker. The greatest tragedies were written by Christopher Marlowe. They are "The Jew of Malta," "Doctor Faustus," "Tamburlaine," and "Edward II." Marlowe of the "mighty line" established blank verse as the form for tragedy. He was born in the same year as Shakespeare, 1564, and was killed in a tavern brawl at the age of twenty-nine. It is safe to say that had he lived he might have equalled Shakespeare in many respects.

Q. What position does Shakespeare occupy?

A. The first in the world's dramatic literature.

Q. What are the undisputed facts regarding him?

A. His birth at Stratford on Avon in 1564,

his marriage to Anne Hathaway in 1582, his connection with London theatres in 1598, his return to Stratford with a competency in 1613, and his death there in 1616.

Q. How many plays did he write ?

A. Probably thirty-six.

Q. How are they divided ?

A. Broadly speaking, into histories, tragedies, and comedies.

Q. What are his greatest historical plays ?

A. "Richard III" and "Henry V."

Q. What are his greatest tragedies ?

A. "King Lear," "Hamlet," "Macbeth," and "Othello."

Q. What are Shakespeare's greatest comedies ?

A. "Twelfth Night," "Much Ado About Nothing," "As You Like It," "A Midsummer Night's Dream," and "The Merchant of Venice."

Q. What other works did he leave ?

A. Five poems and one hundred and fifty-four sonnets.

Q. What authority is there for the assumption that the plays of Shakespeare were written by Francis Bacon ?

A. None whatever. The only record of any dramatic work by Bacon is in connection with a

play by Thomas Hughes written in 1588, entitled "The Misfortunes of Arthur," in which Bacon composed some of the dumb shows.

Q. What started the Shakespeare-Bacon controversy?

A. An article written by Delia Bacon (not a descendant of Francis Bacon), born in Tallmadge, Ohio, February 2, 1811, which appeared in Putnam's Magazine in January, 1856. In 1857 Miss Bacon published "The Philosophy of Shakespeare," with an introduction by Hawthorne.

Q. Who were some of Shakespeare's dramatic contemporaries?

A. Ben Jonson, who wrote "Every Man in his Humor"; Beaumont and Fletcher, who wrote "Philaster"; John Webster, who wrote "The Duchess of Malfi"; and Philip Massinger, who wrote "A New Way to Pay Old Debts." These plays, with those of Shakespeare, may be considered as in a degree representing the Elizabethan period in dramatic literature.

Q. What caused the decline in the drama after this period?

A. The Puritan *régime*, from 1649, the year in which Charles I was executed and the Commonwealth under Cromwell established, to 1660, the year in which Charles II, the son of Charles I,

was restored to his father's throne, together with the influence of the low dramatic ideals as reflected later in the comedies of Congreve and Wycherley under the Restoration.

Q. When did the reaction from this low order of comedy begin?

A. With Jeremy Collier's "Short View of the Immorality of the English Stage," published in 1698, after which the writers attempted to make their comedies didactic, resulting in a form known as sentimental comedy — which was not comedy at all.

Q. What names are most closely connected with these sentimental comedies?

A. Henry Fielding (chiefly distinguished for his novel, "Tom Jones") wrote "The Modern Husband" and "Tom Thumb" — a burlesque; Richard Steele, best known through his connection with "The Spectator" and "The Tatler," wrote "The Tender Husband"; Colley Cibber, the actor and playwright, wrote "The Careless Husband."

Q. What is the next step in the development of the English drama?

A. Goldsmith showed, in "She Stoops to Conquer," that comedy could be wholesome and pure without being didactic. This work, and "The

Rivals " and "The School for Scandal," by Richard Brinsley Sheridan, were the only plays of note in the eighteenth century.

This brings the English drama from the eleventh to the nineteenth century.

FRENCH DRAMA

Question. Trace the steps in the development of the French drama from the comic episode introduced into the mystery plays.

Answer. Although the comic element was introduced into French religious plays, comedy as comedy perished, owing to the restrictions put upon it by the censors; therefore, being unable to evolve comedy naturally, translations of the Greek and Latin classics were resorted to. The success of Saint-Gelais's translations of the Latin comedies of Terence, and the more marked success of Pierre de Ronsard, the first to stage a classic comedy (the "Plutus" of Aristophanes, in 1548), determined the most literary minds of the period to keep to the classic form. This influenced but did not dominate comedy until the seventeenth century, when the taste for classical rules asserted itself seriously.

Q. What of this? •

A. This was the epoch during which the famous dispute concerning the three unities arose. Richelieu espoused the cause of the

classics and set up a dictum which emphasized the unity of *time*. Corneille (Cor-neh-yuh), desiring to keep in the cardinal's good graces, submitted to the classical method and, following the rules of ancient poetry and inspired by the heroic Spanish drama, wrote "Le Cid," which decided the fate of French classical tragedy. Rotrou, the forerunner of Victor Hugo, who utterly disregarded restraint of any kind, refused to be tied down to the classic rule; Rotrou was considered by Voltaire to be the real founder of the French theatre. He died in 1650. "Le Cid" and other of Corneille's plays are still produced every year at the Théâtre Français. Molière (1655-1672) imitated and adapted plays from the Latin with the classic unities, some of which are "Le Misanthrope," "L'Avare," "Le Bourgeois Gentilhomme." Racine's plays appeared a little later, between 1664 and 1691. Notable among them are three tragedies borrowed from the Greek — "Andromaque," "Iphigénie," and "Phèdre."

Q. What of French drama in the eighteenth century?

A. During the eighteenth century French tragedy declined. The comedy of that epoch surpassed it, developing on independent lines and showing slight regard for the classic form. The

year 1829 was an important one in the history of the French theatre, marked as it was by the appearance of the romantic drama, which disregarded the unities and was to take the place of the classical tragedy. In conjunction with De Vigny, who translated and adapted "Othello" to the French stage, Alexandre Dumas *père* originated the movement with a play called "Henry III and his Court." The success of the new movement was further assured during the following year by the triumph of Victor Hugo's play, "Hernani," and later on of "Ruy Blas" and his other dramas of this school.

SPANISH DRAMA

Question. How did the Spanish drama develop, beginning with the eleventh century?

Answer. As in England and France, comedy in Spain developed out of the mediæval miracle and mystery plays, with their touches of farce; while tragedy grew out of the chronicle plays, which were modifications of the annals and legends of the people in each country. The first writer of plays was Lope de Rueda, leader of a company of strolling players and its chief performer. He is called the founder of the Spanish theatre. He drew largely from the materials in the old ballads. A typical play is "The Olives." Lope de Vega (1562-1635), a contemporary of Shakespeare, took this drama and gave it the art it lacked. He is said to have written a thousand plays on a great variety of subjects, including social dramas, which in their time probably stood for much the same thing as the dramas of Ibsen and George Bernard Shaw to-day. De Vega's most noted play is "The Star of Seville," his most original character being Gracioso, the conventional comic servant of the hero. The same

figure is found in Cervantes' "Don Quixote" in the character Sancho Panza.

Q. What of Cervantes?

A. It is worthy of note that one great figure, Cervantes, the greatest name in Spanish literature, came between the two Lopes. He wrote plays that were clearly without distinction, and his fame rests solely upon his splendid achievement in fiction, "Don Quixote." It is interesting to note that Cervantes and Shakespeare died in the same year, and that Michael Angelo died in the year in which Shakespeare was born.

Q. What of Calderon?

A. Calderon, the next great writer of Spanish dramas, carried on the work begun by Lope de Vega, and his influence on the Spanish stage was even greater than Shakespeare's on the English stage. Both he and his work fully represent the Spain of his time. He survived Molière, dying in 1681. His greatest tragedy is "Alcalde of Zalamea," and his greatest comedy "The House with Two Doors." Had the Spanish playwrights adhered more closely to the models left them by the Greek and Latin classic writers, they would have achieved greater results. As it is, the plays are mediæval both in subject-matter and in form.

ITALIAN DRAMA

Question. Mention steps in the development of Italian Drama.

Answer. Although Italy was three centuries in advance of England in intellectual impetus, the spontaneous development of the drama was prevented by too close an adherence to the classic form; consequently for a long period there was no literary drama evolved in Italy. The art impulse found expression in the literature of Dante (1265-1321), Petrarch (1304-1374), and Boccaccio (1313-1375), in the painting of Leonardo da Vinci (1452-1519), Raphael (1483-1520), and Michael Angelo (1475-1564), and in the statesmanship of Machiavelli (1469-1527), who is known in dramatic literature as the writer of "Mandragola," a great realistic comedy of manners. The tragedies of the classics, chiefly those of Seneca, were played. In spite of the work of men of letters to uphold the classic ideal, the interests of the people demanded amusements of a lower order. The result was the development of the masque, in which all the characters were disguised by unfamiliar face-coverings and

costumes, depending upon outer action for effect. There were stereotyped characters, of which the most important was Harlequin, a buffoon or clown. This is the same type as the Spanish Gracioso, and has descended to the modern stage in the pantomime of "Harlequin and Columbine." The two great writers of masques are Cino and Vasari, and the earliest scenarios, a form of masque, were published in Venice by Scala in 1611. They consist of pastorals, comedies, and tragedies.

Q. What of comedy in Italy?

A. The first regular comedy did not appear in Italy until the sixteenth century, with the comedies of Ariosto (1474-1533), "Cassaria" and "Suppositi." Ariosto was the first to introduce intrigue and characterization. This form of comedy was called *Commedia d'Arte*, a direct descendant of the old Roman plays in which buffoonery played an important part.

Q. What was the next step?

A. The next move was in the direction of pastoral comedy, the subject matter of which was derived from the idylls of Boccaccio, interspersed with music. The chief writers are Tasso, who wrote "Aminta" (1573), and Guarini, who wrote "The Faithful Shepherd" (both pastorals);

Musato, who wrote "Eccelino da Romano" (fourteenth century); Trissino, who wrote "Sofonisba" (1515); Rucellai, who wrote "Rosmunda."

There were many other writers of tragedy. Every Italian tragic scene that these set forth was a transcript from Seneca. Italy imitated the classic drama and created the romantic drama in "Tancred and Gismunda." The unbridled immorality of Italy was felt in its drama, and permeated life in all directions. This was brought to England by its own young men, who had gone over to Italy for culture. They returned corrupted and were called Italianated Englishmen.

Q. What of Goldoni?

A. Goldoni is the greatest name in dramatic literature in the eighteenth century (1707-1793). He created the modern Italian comedy, which supersedes that of the harlequin. He wrote more than one hundred and twenty comedies, among which are "The Fan" and "The Café" in Italian, "Le Bienfaisant" (The Benevolent Misanthrope) in French, and "Le Baruffe Chiozzotte" (The Frays and Feuds of Chiozza) in the Venetian dialect.

GERMAN DRAMA

Question. Trace the drama in Germany from the eleventh century.

Answer. The development of the drama in Germany followed much the same lines as in the other European countries. When the mystery and miracle plays were taken out of the universities, where they had been necessarily controlled by the clergy who composed the faculties, they came to be enacted for public entertainment. A German play, "The Three Kings," has been preserved from the eleventh century. Isaac and his sons were often the theme of dramas in the twelfth century. "An Anti-Christ" is a typical twelfth century play, reflecting the national spirit of the German Empire under Barbarossa. In Germany, from the eleventh to the fourteenth century, the best work was done in verse, in the development of the popular epic and the poetry of knighthood, resulting in the "Nibelungenlied."

Q. What is an epic poem?

A. An epic poem is one which narrates at length and in metrical form a series of heroic achievements. The great epics of other countries

are the *Iliad* and *Odyssey* in Greek, the *Æneid* in Latin, "Beowulf" in Anglo-Saxon, "The Divine Comedy" in Italian, the poem of "The Cid" in Spanish, and Milton's "Paradise Lost." Among the epics compiled in recent times from national traditions is that of the North American Indian in Longfellow's "Hiawatha."

Q. Name the first secular comedy in German.

A. The earliest stages of pure secular comedy are found in the "Fastnachtspiele" (Shrovetide plays). In the sixteenth century the drama promised much under the influence of the Reformation, the movement of protest begun by Luther in Germany about 1517 against what he considered the abuses in the Catholic Church. In 1527 "The Prodigal Son," by Waldis, appeared, modelled on the Latin classic writer, Terence, showing the classic influence which continued for a long time and which gave the German dramatists a sense of form. The Reformation influence was shown in the nine plays of Frischlin.

Q. What is the great name of this period?

A. The greatest name of this period is Hans Sachs, a cobbler and a meistersinger (a poet or master-singer) of Nuremberg. Toward the close of the sixteenth century strolling players from England brought into Germany, not only the

theatrical effects of the Elizabethan theatres, but above all that comic personage of the English drama, the clown, who came to be called "pickled herring" in Germany, corresponding to the Spanish Gracioso and the Harlequin of France and Italy. The drama so introduced was called *Englischen Comödien und Tragödien* (English Comedies and Tragedies). The next dramatist of importance is Jacob Ayrer, who died in 1605. His "*Comedia von der Schönen Silea*" had probably the same source as Shakespeare's "*The Tempest*." He gave an impetus to the national drama of Germany. Gryphius (1616-1664), one hundred years after Shakespeare was born, followed with his noted comedies.

Q. What of the seventeenth century?

A. The chief literary development of the seventeenth century in Germany was in fiction. Throughout all European countries the standard was fixed by France, which was a strict adherence to the classic unities. The German critic Lessing (1729-1781), the greatest dramatic critic since Aristotle, refuted the French rules of the three unities and showed that they were a perversion of the classic unities. Diderot, the French critic, had indicated the path which Lessing followed. Lessing wrote plays which proved his

theory, and he was the first playwright to use a drop curtain when it became necessary to change the scene. His best comedy is "Minna von Barnhelm," and his greatest tragedy "Emilia Galotti." The next dramatist of note is Goethe (1749-1832), a great poet, but not so great a dramatist. His best known play is "Faust," an old theme dating from 1589 and treated by Marlowe in his play "Doctor Faustus." Gounod's opera of "Faust" is founded on the same theme. Schiller (1759-1805) is the great dramatist of the eighteenth century. He ranks with Hugo of the French and Calderon of the Spanish. His greatest work is "William Tell."

You will see from this very brief survey that the drama of all countries had the same origin — pantomime in connection with religious service — and that after the Reformation dramatic development was along original and distinctive lines in each country.

THE DRAMA TO-DAY

Question. What is the tendency in drama to-day?

Answer. To deal with subjects of world-wide interest.

Q. What were the main steps in the development of the drama during the nineteenth century?

A. The breaking away from the limitations of the classical unities; the separation of the literary from the acting drama; the reinvigoration of the drama through prose fiction; the psychological drama; and the modern problem play.

Q. What did each nation do to further the breaking away from the classic?

A. Lessing's criticism had shown the falsity of the French classical ideas, and Victor Hugo's "*Hernani*" (1830) signalled their downfall and established the romantic school. In England the revolt is typified in Byron's "*Manfred*," and in Shelley's "*Cenci*," the greatest poetic drama of the nineteenth century. Generally speaking, the first quarter of the nineteenth century was not productive of dramatic literature, because of the wars and the almost universal atmosphere of

unrest. The only great name which appears is Grillparzer, of Vienna (1791-1872). He wrote many plays, among them "The Golden Fleece" ("Das goldne Vliess") and "Dream is a Life" ("Der Traum ein Leben").

Q. What was the part of each nation in effecting a separation of the literary from the acting drama?

A. During the period of military upheaval in the beginning of the nineteenth century the acting drama was unliterary. The melodramas of the German Kotzebue (1761-1819) were popular, and translations of his "Misanthropy and Repentance," known in England as "The Stranger," were made in all the tongues of Europe. This play has the same theme as Heywood's "A Woman Killed with Kindness." In France, before Hugo showed that the acting drama might be literary, two kinds of unliterary dramas flourished, which later gave vigor to the literary drama, a melodrama derived from Kotzebue and the comedy vaudeville of Scribe. Both of these forms were noted for ingenuity of plot and structure.

Q. What of the literary drama in English?

A. The writers of literary drama, designed, as its name indicates, only to be read, and known

also as "closet drama," were Matthew Arnold (1822-1888), who wrote "Merope," and Algernon Swinburne (1837-1909), who wrote "Atalanta in Calydon." In both these plays the authors imitated the Greeks. Swinburne also anticipated the psychological drama of Ibsen in his two historical tragedies, "Mary Stuart" and "Marino Faliero." Tennyson (1809-1892), who wrote "Becket," and Browning (1812-1889), who wrote "A Blot in the 'Scutcheon," "Colombe's Birthday," and "In a Balcony," both imitated the form of Shakespeare. In France Alfred de Musset (1810-1857) wrote "Comedies and Proverbs," a book of short plays. The chief value of Hugo's "Hernani" was that it proved that the literary drama could be an "actable" play.

Q. How was the drama affected by the development of the novel?

A. By the middle of the nineteenth century the novel had assumed its modern form and out-rivalled all other literary mediums, except in France, where, notwithstanding its vigorous competition, the drama was able to hold its own. The great novelists of England during this period were Sir Walter Scott (1771-1832), who wrote "Ivanhoe," "Kenilworth," "Rob Roy"; Jane Austen (1775-1817), whose best work is "Pride

and Prejudice"; Mrs. Gaskell (1810-1865), in her charming story, "Cranford"; Thackeray (1811-1863), chiefly celebrated for "Vanity Fair" and "Henry Esmond"; Dickens (1812-1870), in his inimitable "David Copperfield," "Old Curiosity Shop," "Pickwick Papers"; Charlotte Brontë (1816-1855), author of the immortal "Jane Eyre"; George Eliot (1819-1880), whose rank is among novelists of the first class, with "Middlemarch," "Romola," and "Adam Bede." In England during this period there were no great dramatists with the exception of the writers already mentioned who attempted to make dramas literary.

Q. Name the great French novelists of this period.

A. Balzac (1799-1850), "Père Goriot," "Eugénie Grandet," "Duchesse de Langeais"; Victor Hugo (1802-1885), "Les Misérables"; Alexandre Dumas *père* (1802-1870), "The Three Musketeers"; George Sand (1804-1876), "Consuelo"; Gautier (1811-1872); the De Goncourts (Edmund, 1822-1896; Jules, 1830-1870), who held themselves as aristocrats and considered that the drama was on its deathbed and was no longer literature; Zola (1840-1902), "L'Assommoir"; De Maupassant (1850-1893), who is

better known as a writer of short stories than as a novelist. His work is all dramatic in form.

Q. What of the French dramatists?

A. Profiting by the examples of dramatic craftsmanship in the *comédie vaudeville* of Scribe, and by Balzac's penetrating and profound studies of human life, the French dramatists of this period were enabled to give to France drama worthy to succeed Molière's. The greatest are Émile Augier (1820-1889), "*Le Gendre de M. Poirier*"; and Alexandre Dumas *fils* (1824-1895), "*Camille*." When this play was produced, in 1852, it created a furore, marking as it did the introduction into a play of a woman of the *demi-monde*. Its unremitting popularity is due to the fact that although the heroine has sinned and "the wages of sin is death," still there is such a glamour cast over the situation that the sympathetic figure rather than the condemned sinner remains in our consciousness, and we pity when we should condemn. Two other important plays by Dumas *fils* are "*Les Idées de Madame Aubray*" and "*Monsieur Alphonse*," written immediately after the Franco-Prussian war. Historical events have always affected dramatic literature, and while this war is said to have killed the genius of Émile Augier, it inspired Dumas *fils* to greater effort

and awakened the dramatic power of Henrik Ibsen. Victorien Sardou, born in 1831, will be remembered by "La Tosca," "Fédora," "Théodora," "Robespierre," "Divorçons," "Daniel Rochat," and "Madame Sans Gêne."

Q. Name the great novelists and dramatists in Germany during the nineteenth century.

A. Freytag (1816-1895), novelist, dramatic critic, and dramatist. His greatest novel is "Debit and Credit." "The Technique of the Drama" is the title of his chief criticism, and "The Journalists" is his greatest drama. Heibel (1813-1863), whose greatest drama is "Die Nibelungen," a dramatization of the epic "Nibelungenlied." Wagner (1813-1883), musical composer and dramatist, who built up an independent drama by adapting parts of the epic "Nibelungenlied" to music, "Tannhäuser," "Die Walküre," "Lohengrin." The modern method of musical symbols was devised by Wagner. He endeavored to give to music a definite language and to make the musical phrase express the idea.

Q. What further steps helped to evolve the drama?

A. Toward the end of the nineteenth century there was a natural reaction from the excessive

popularity of the novel. The playwright was better protected by the law, and the result has been that the drama is restored to popularity and is the literary form of the day. The situation is reversed, and instead of making a novel into a play the tendency is to make the play into a novel.

Q. What led to the development of the psychological phase of the drama or to the modern problem drama?

A. With the development of the modern novel the interest was diverted from plot and adventure to the analysis of character and motive, and to depicting the influence of environment in shaping character and deeds. The Victorian Age (1837–1901), which embraces so large a part of the nineteenth century, is characterized by the spirit of analysis or the tendency to raise problems. Darwin's (1809–1882) evolutionary hypothesis created a new attitude toward all departments of human interests. The "growth idea," which predominates, is that all knowledge is correlated and that nothing exists except as it leads to something else and is a part of the whole. The central questions are, What is the meaning of life? Why is it? Toward what end does it move? Innumerable other problems arise in

connection with this growth idea. The chief of these, however, centre about the development of the individual and of the social whole. Modern literature is filled with portrayals of the struggles of individuals for self-expression and with social and political problems concerning the duty of the individual to society.

Q. What is meant by the modern problem play?

A. Those plays that treat of the problems already referred to, namely, the struggle of the individual soul for self-expression ; the relation of man to man ; domestic relations ; as well as those plays which pertain to the community, the State, the country, the Church, and the world.

Q. Who is a representative writer of problem plays?

A. First and foremost is Ibsen (the Norwegian poet, 1828–1906). He is a great artist as well as a great teacher, and his distinction lies in the fact that although he raises many problems which he answers, the greatest questions are those which he raises and leaves the world to consider and to answer. He has made us view in all its hideousness the corrupting power of vice and its undermining influence on the home and society. Such a condition as that revealed in

"Ghosts" is not pleasant, but it cannot and should not be ignored. One attitude toward vice is to act as if it did not exist. That, however, is not the attitude of a reformer, and Ibsen is a reformer, actuated by the same spirit which impelled Luther in the sixteenth century.

Ibsen is the author of twenty-six plays (ten fewer than Shakespeare), in which he deals with a great variety of subjects. The best known are: "A Doll's House"; "Ghosts"; "Hedda Gabler"; "The Master Builder"; "The Pillars of Society"; "The Enemy of the People"; "Peer Gynt," whose motto is "To thyself be sufficient"; and "Brand," whose watchword is "All or nothing," and "To thyself be true." The distinction drawn between Brand and Hamlet is that Hamlet's impulses simply agitate him, while Brand is dominated by his impulses, although in the end he learns his limitations and that his power is only human.

In these plays Ibsen adheres to the unities, but is not subservient to them unless they assist his art, and he does not hesitate to ignore them when interfering with his construction. In "Peer Gynt" there is unity of action but none of time.

Q. Name some of Ibsen's characteristics.

A. Some characteristic ideas of Ibsen are the

marked use of symbolism in all his plays; the French triangle of the husband, wife, and lover; the one-scene setting; the reducing of the cast to only those essential in the play. Ibsen eliminated, among other things, the "stylish butler" and the "pert maid," although his servants have a vital part in the action and the action has for its pivot a woman. The best examples of Ibsen's use of symbolism are in "The Wild Duck," "Little Eyloff," and "When We Dead Awaken." As time goes on, the loftiness of Ibsen's thought, the profundity of his knowledge, and his searching psychology will be better comprehended. When man will have sloughed off the crust of prejudice formed through ages of tradition and finds himself free, then, and only then, will he be on the plane of thought with Henrik Ibsen.

Q. What are the other great dramatic names in Norway?

A. Bjørnstjerne Björnson (1832-), author of "The Glove," and August Strindberg (1849-), who wrote "Gräfinn Julie" and "The Father."

Q. Mention other great writers of problem plays.

A. Maurice Maeterlinck, born in 1864, poet, dramatist, mystic, and scientist, for a long time

spoken of as "the Belgian Shakespeare," but latterly classed with the French writers. His central problem is the mystery of life and death. He is second in greatness to Ibsen. His principal plays are "The Intruder," "Pelléas and Mélisande," and "Mona Vanna."

Hermann Sudermann, a German dramatist, born in 1857. Although a literary son of Ibsen, he is more theatrical and melodramatic in his work than his master. He loses art, oftentimes, by striving for curtain effects. His best-known plays are "Magda," "The Joy of Living," and "The Fires of St. John."

Gerhardt Hauptmann, German dramatist, born in 1862, also a literary son of Ibsen, although possibly nearer to Maeterlinck in his use of symbolism. His best-known plays are "The Sunken Bell," "Hannele," and "The Weavers," the only play in which there is no hero, the central idea being the problem of labor against capital.

José Echegaray, born in 1832, the greatest Spanish dramatic writer since Calderon's death in 1681. His best-known plays are "The Great Galeoto," "Mariana," and "The Son of Don Juan."

Arthur W. Pinero, born in 1855, an Englishman of letters and literary standing. He has

written thirty plays, twenty of which are well known, especially "The Second Mrs. Tanqueray," "Trelawney of the Wells," and "His House in Order."

Henry Arthur Jones, born in 1851, known as the "Preacher Dramatist." His best-known plays are "Saints and Sinners," "Mrs. Dane's Defence," and "Michael and his Lost Angel."

George Bernard Shaw, born in 1856, the greatest English satirist of modern times. He has written four novels, five books of criticism, and sixteen plays. His prefaces and the literary quality of his stage business alone command for him enduring fame. To a keen insight into human nature he adds a scintillating wit which fascinates the clever-minded. His greatest plays are "Cæsar and Cleopatra," "Candida," "The Devil's Disciple," "The Man of Destiny," "Arms and the Man," "You Never Can Tell," "Captain Brassbound's Conversion," and "Man and Superman."

Oscar Wilde (1856-1900) was a master of technic who gains in literary reputation as time goes on. He wrote seven plays. The best known are "Salome," "A Woman of No Importance," and "Lady Windermere's Fan."

Gabriele d'Annunzio, born in 1864, is the great

poet-dramatist of Italy. His best-known plays are "La Giaconda," "Francesca da Rimini," "The Daughter of Jorio," and "The Ships."

William Butler Yeats, an Irish mystic, born in 1865. His most important plays are "The Land of Heart's Desire," "The Hour-Glass," "Where there is Nothing," and "Kathleen ni Hoolihan."

Edmund Rostand, born in 1868, French poet and playwright. His successful plays are "Cyrano de Bergerac" and "L'Aiglon." "Chanticleer," Rostand's latest play, was being rehearsed by Coquelin at the time of that actor's death in 1909.

Abraham Goldfaden, died in Brooklyn, January 18, 1908. He was known as "the Yiddish Shakespeare." He wrote more than one hundred plays, the best known of which is "Sulamita," which has been translated into several languages.

Charles Rann Kennedy, born in 1871, has written a play dealing with the modern English church called "The Servant in the House," which was first produced in 1908 in America, making a profound impression.

Stephen Phillips, born in 1868, English poet and dramatist. His best-known plays are "Herod," "Paolo and Francesca," and "Ulysses."

Percy Mackaye, born in 1875 (son of Steele Mackaye, author of "Hazel Kirke"). His best-known plays are "Joan of Arc" and "Sappho and Phaon."

Q. What may be said of the poetic drama represented by Phillips and Mackaye?

A. On the whole, the recurrence of poetic drama, brought back by Stephen Phillips in England and Percy Mackaye in America in the twentieth century, is encouraging, as poetry is the highest artistic expression of human life.

ON REHEARSING

Question. What should be the first consideration in rehearsing a play?

Answer. Its background.

Q. What is background?

A. A general idea of the time, place, and condition wherein the action takes place.

Q. What is the next step?

A. Giving the plot and analyzing the characters for the persons who are to take part in the play.

Q. Why do you do this?

A. In order that every one taking part may have a thorough knowledge of every character concerned in the play; his birth, nationality, age, education or lack of it, social standing, degree of experience, health, strength, disposition, atmosphere, and peculiarities, even of the slightest. The smallest details of character must be comprehended and must become an intrinsic part of the actor's consciousness. This is what is called, in modern parlance, psychologizing a part, the outer expression of which is characterization.

Q. What is the next step?

A. Having the play read aloud by the members of the cast, correcting the English, emphasis,

phrasing, tone color, pauses, and discussing the necessary pantomime and the general pictures, the climaxes and the stage business.

Q. What is stage business?

A. It is made up of entrances and exits, general deportment, crossings, and elaboration of incident and action for the natural and complete development of the play and the required dramatic effect. The character and cleverness of stage business depends upon the creative ability and good taste of the rehearser and the rehearsed.

Q. What qualities make a good rehearser?

A. Authority, poise, patience, a background of culture, and a knowledge of plays. He must be a good architect, a good reader, a musician, a decorator, and a clever costumer; he must understand the art of make-up, the proper use of electricity, and the management of lights. He must have a deep knowledge of human nature, be a good business man, and, above all, he must have the tact to handle the numberless things that are constantly coming up for his decision. A good rehearser never loses his temper, is a good disciplinarian, and is always fair.

Q. What is required of those to be rehearsed?

A. Promptness, trustworthiness, unselfishness, strict obedience, self-respect, and an interest in

all that concerns the complete production of the play. During the rehearsals no one should presume to argue or to question the authority or disobey the directions of the person who is rehearsing him. If there exist differences of opinion or personal grievances, they should be discussed in private with the rehearsal only. When it is difficult to obtain an interview with the rehearsal, you can always write a note.

Q. What is meant by stage setting?

A. A conforming to the requirements of the play in the matter of exits and entrances and in the disposition of properties.

Q. What are properties?

A. Everything used during the course of a play. The securing of these necessities requires an expert corps of co-workers. The stage carpenter builds the scene, the property man provides the draperies and furnishings, the costumer the costumes, the electrician the lights.

Q. When is it an advantage to use draperies instead of a painted scene?

A. When the scenery you have is irrelevant to the play, it is a distinct gain to use a simple dull green drapery, as it always forms an artistic background for stage pictures and leaves the imagination of the audience free.

Q. Should stage business be made on hard and fast lines?

A. No. While it is absolutely necessary that you should have well in mind the stage pictures you wish to present, the gaining of them should be a matter of evolution through rehearsal.

Q. How is this brought about?

A. It is one of the severest trials of rehearsers in schools and on the professional stage that they are obliged to rehearse men and women of dramatic instinct and talent who lack the essentials of education; who cannot stand, walk, turn, cross the stage, bow, shake hands, present a book or other article, place a chair, sit, rise, or talk with either good pronunciation or refined tone work; who cannot enter or leave the stage effectively; who are not familiar with other arts and have no sense of composition. Would it were possible to demand this culture before admittance to rehearsals, and thus expedite dramatic development! As it is, all this has to be accomplished through rehearsals, which is a slow process.

Q. How do I secure the best cast?

A. By competition. Every one who rehearses a part adds something in the way of interpretation, either through his reading, gestures, or intuitional stage business. It is common among

stage managers or rehearsers to prescribe the business of a play before rehearsals. This course restricts spontaneous action and renders the atmosphere mechanical. The modern movement in all art is to further spontaneous expression and to recognize it and preserve it in permanent form. This recognition of truth by the reherseer is just as much an evidence of his genius as is the prescribing of set business, and in no way detracts from his dignity and authority.

Q. What length of time is required to perfect a play through rehearsal?

A. From one to three months, dependent on the length of the play and the previous culture, experience, and harmony of those in the cast; a one-act play comparatively trivial in character can be produced with a competent cast in a short time.

Q. How long should a rehearsal last?

A. As a rule not over two hours, for the actors become fatigued in mind and body. Professional companies, however, often rehearse night and day before a production.

Q. Should the whole play be gone over in each rehearsal?

A. No. You will find it more satisfactory to rehearse by scenes, perfecting each one. Alternate this with the rapid going over of the entire

play, as this process increases the actor's vision, develops atmosphere, and gives dramatic continuity of thought and fluency of action. In this way correlation of characters and scene is obtained.

Q. At what point in the rehearsal do I give the play a permanent cast ?

A. When you are satisfied with the individuals in each part, regarding their emotional, pictorial, and mental equipment, and their contribution to the play as a unit.

Q. Give me some general directions for stage business.

A. There must be a motive evident to the audience for everything done on the stage. Entrances should be as natural and as free from ostentation as possible, unless in instances where ostentation is required for truth. A simple entrance must have adequate personality back of it in order that it be sufficient. The best example of an unpretentious or simple entrance is that of Eleanora Duse, who as one of the group of peasants comes on the stage in "*Cavalleria Rusticana*," undistinguished by dress or speech, but distinguished to the point of recognition by the power of her simplicity. Having entered, the actor should adapt himself to his character and to his environment. Unless the play is a

farce, a burlesque, or a rollicking comedy, it is not necessary to have continuous crossings and re-crossings, jumpings up and sittings down, changing of the sofa pillows, and constant movement. Instead, all action must be the result of necessity. Irrelevant action is destructive to the spirit of psychological drama. While mental activity is always required on the stage, it does not necessarily entail physical activity. Always remember that everything that does not add to detracts from effect, and that fussy mannerisms are always more or less objectionable. An exit from the stage is like a departure from a room, — it should cause a gap.

Q. What is the result of slavish adherence to stage business?

A. It destroys spontaneous expression and naturalness, and the consequent action lacks fluency and ease. It is a regrettable fact that the professional stage manager, his time being limited, feels forced into the continual and unvaried use of traditional and machine-made stage business, as the easiest way out of the difficulty. This is disturbing to persons of taste. To illustrate: Up to the time of Booth and including his production of *Hamlet*, traditional stage business had been closely adhered to. Booth did just

what his father had done, and his father had followed his predecessors on the English stage. It is easy to see that this plan caused action to be largely external. The English-speaking stage is chiefly indebted to Sir Henry Irving and Lawrence Barrett for breaking loose from tradition and creating stage business conformable to modern development. Forbes-Robertson has sounded the depths of modern thought along this line in his production of *Hamlet*, and I may add that, in my opinion, he has not only given us the sweetest, the most lovable, but the greatest *Hamlet* the stage has ever known. In order to show the infinite number of varying moods of *Hamlet*, I shall speak of numerous productions that I have given of this play during my career as an interpreter of the drama, which will serve to emphasize the importance I attach to good reading in rehearsals.

Being deeply interested in the subject of tone-color and temperament as essentials in the truthful portrayal of emotion, about ten years ago I determined to put a large number of students to the test by requiring each one in turn to read every speech of *Hamlet*. In this way I selected the voice and temperament best suited to *Hamlet*'s first appearance. I then selected the voice

and temperament best suited to his next appearance, and so on throughout the play. The trial resulted in the use of nine Hamlets for the entire production. I made the same experiment with Ophelia and used three. This splendidly illustrated the great variety of tone-color necessary to the adequate characterization of Hamlet, and it is safe to say that it is impossible for *any one* to give *all* of Hamlet and express his many-sided nature with equal truth. In 1901 I put truth in expression to a still greater test by the production of "The Merry Wives of Windsor," without costumes and without scenery, and with a success as great as that of "Hamlet," notwithstanding the fact that "The Merry Wives of Windsor," is, as a play, more difficult to read than "Hamlet." It is impossible, as you can readily understand, for me to give any definite rules or directions for perfecting the production of a play. It would be just as easy for a painter to take some one who wishes to paint a picture and give him a paint pot and brush, telling him to use them with discretion. The ability to produce a play with art must be bred in the bone, and, as I have said before, must have a background of culture, perseverance, unmeasured patience, and indomitable will.

APPENDIX

APPENDIX

SOME PLAYS I HAVE GIVEN

THE first American production of Ibsen's "The Master Builder" was given by me at Hooley's Theatre in Chicago on March 21, 1894, with a cast which had been trained into the Ibsen atmosphere by months of hard work. The following incident will serve to show you how little Ibsen was understood at that time: When Solness spoke the lines, one of the greatest psychological speeches of modern dramatic literature: "Oh, Hilda, what a blessing to me that you have come, for finally I have found a person that I can speak to," a woman, a member of a literary club, was overheard to exclaim, "The idea — and he a married man!" After this production I determined to go a step further in tone work and atmosphere by producing the greatest one-act acting play ever written, Maeterlinck's "The Intruder." There is a possibility of "The Blind" by Maeterlinck being considered equally great, but it is a play that cannot be acted. While in Europe the summer before my production of

"The Intruder," I visited Maeterlinck at his home. Although I found him a charming companion, he in no wise suggested to me the coloring of "The Intruder," being a man full of the red blood of life, the antithesis of his play. He showed a deep interest in Ibsen's dramas. His manner was animated while discussing my production of "The Master Builder," and when I told him that I purposed giving "The Intruder" on my return to America, he quickly asked what members of the cast of "The Master Builder" were to act in his play and in what roles. It may be interesting for readers to know that the man who played Solness in "The Master Builder" played the Uncle in "The Intruder," and the actors of Ragner and of Brovik in "The Master Builder" played the Father and the Grandfather, respectively, in "The Intruder."

Although the Ibsenesque atmosphere is not the same as that of Maeterlinck, the training that these students received in the one enabled them to give a fuller and truer atmosphere to the other. I rehearsed "The Intruder" three months, placing special emphasis — almost entire emphasis I might say — upon the tone work, which is the most wonderful I have ever dealt with. As an illustration of the great difficulties

that this play opens to the rehearser, I will take the climax of the play. When at the last moment, as the clock strikes twelve, the door opens upon the left of the stage, the Sister of Charity appears, signifying the death of the mother. At the same instant the wail of the new-born infant is heard—thus balancing the atmosphere of death and life, past and future. In producing the infant's cry the demarcation between the "ridiculous and the sublime" in vocal expression was so slight that it required the testing of twenty voices before getting one which gave the truthful effect, and on the night of the performance at this critical moment I held my breath, realizing that success and failure hung in the balance. Happily the true note was sounded and the success of the piece was unquestioned. This unique performance was given in Steinway Hall, Chicago, February 27, 1895.

Up to the year 1897 Browning's play "In a Balcony" had never been acted, and I can claim the honor of producing it on April 26th of that year, in Recital Hall, Chicago. Owing to the hyperintellectual quality of this play, lovers of Browning had been afraid to see the characters materialized. The success of the undertaking necessitated, first, the understanding and

psychologizing of the three characters — the Queen, Constance, and Norbert — and the securing of temperamental, pictorial, and vocal truth in expression. The most subtle voice work is called for in depicting the Queen's emotion when she believes herself beloved of Norbert.

This production led Mrs. Le Moyne to give a presentation of the play five years later in the Grand Opera House, Chicago, with Miss Eleanor Robeson as Constance, and Otis Skinner as Norbert, Mrs. Le Moyne herself playing the Queen.

December 17, 1896, I gave the first American production of "The Land of Heart's Desire" at the Great Northern Theatre, then just opened to the public. As this play was written by William Butler Yeats for the Irish Theatre, it called for the Celtic atmosphere. This did not mean a rough Irish brogue.

March 30, 1904, I presented "The Hour-Glass," also by Yeats, with signal success.

At the Grand Opera House, Chicago, in 1898, I gave the first American production of "The Fan," by Goldoni, translated for me from the Italian by Mr. Henry B. Fuller. A year later a different translation of this play was presented in New York.

May 18, 1897, I produced two of Mr. Henry

B. Fuller's plays, "The Stranger within the Gates" and "Afterglow," from his volume entitled "The Puppet Booth." In "Afterglow" Mr. Fuller has struck the very keynote of the modern attitude toward great men and fame. Like George Bernard Shaw, Mr. Fuller's hero in "Afterglow" desires to get at the opinions of the press and of his friends and enjoy the fruits of his labor during his lifetime. The comedy centres in his reading of his own obituary notices after he had had himself reported as dead, and in the remarks of his friends who come to attend his funeral. We all know that for ages the afterglow of fame has come to men after they have died. In this clever treatment of an unfortunate fact I feel that Mr. Fuller has voiced a universal complaint and has made a distinct and permanent contribution to the acting drama.

I gave a performance of "Hamlet" at Powers' Theatre in Chicago in 1903, which was unique, as, for the first time in the history of the play, the cast was made up entirely of women.

In 1899, some years before America had awakened to the cleverness of George Bernard Shaw, I produced his play, "Candida," then fresh from the press. William Archer, the London critic, and translator of Ibsen, who saw one of my

performances, pronounced it the most interesting event in dramatic circles during his visit to America. His letter to Mr. Shaw on the subject resulted in my paying a visit to the latter in his country home in England that summer, and in my producing his "Cæsar and Cleopatra" the following year.

These plays of Mr. Shaw were not given professionally until some years later.

March 20, 1898, I produced Stephen Phillips's "Paolo and Francesca" and during the same year gave Rostand's "Romancers."

The late Richard Mansfield, after witnessing rehearsals of scenes from these plays, given in the little theatre which is a part of my studios, wrote the following letter:

THE VIRGINIA, CHICAGO, March 20, 1902.

MY DEAR MISS MORGAN, — I neglected to congratulate you upon the excellent acting of your pupils yesterday. I really was quite astonished, and I am sure their remarkable proficiency is due entirely to your admirable method of teaching. Pray accept this sincere word of worthless praise, now, with the best wishes of

Your very faithful servant,

RICHARD MANSFIELD.

THE END

